

# THE ILLUSTRATED LONDON NEWS



JAMES R  
**Ogden**  
& SONS LTD

41 DUKE ST. PICCADILLY & HARROGATE  
*Pearls, Diamonds, Jewels & Ancient Silver*

GROWN NEXT DOOR TO VIRGINIA IN AMERICA'S SUNNIEST SPOT

**CANADIAN  
CLUB  
TOBACCO**

NAVY CUT-FLAKE  
CURLY CUT  
MIXTURE  
ROUGH  
CUT

Issued by Godfrey Phillips Ltd.,  
Proprietors. Established 1844

and  
now  
**CIGARETTES**

**Yorkshire  
Relish**

The most Delicious Sauce in the World  
GOODALL, BACKHOUSE & CO., LEEDS

## AUSTRALIA BY THE ORIENT LINE

Under Contract to carry His Majesty's Mails  
Through Tickets to NEW ZEALAND and TASMANIA.

HOLIDAY TOURS TO SPAIN, MOROCCO, RIVIERA, ITALY, EGYPT, and CEYLON. CRUISES BY 20,000 TON STEAMERS

	Tons.	London.	Toulon.	Naples.		Tons.	London.	Toulon.	Naples.
OTRANTO	20,000	Apr. 30	May 6	May 8	ORONSAY	20,000	July 23	July 29	July 31
ORSOVA*	12,000	May 28	June 3	June 5	ORMONDE*	15,000	Aug. 20	Aug. 26	Aug. 28
ORAMA	20,000	June 25	July 1	July 3	OTRANTO	20,000	Sep. 3	Sep. 9	Sep. 11

\*Tourist, one class only. Fare from £39 to £100 London to Sydney.

Tickets are interchangeable with P. & O. and other Lines.

Managers—ANDERSON GREEN & CO., LTD., Head Office: 5, Fenchurch Avenue, E.C.3.  
Branch Offices: 14, Cockspur Street, S.W.1; No. 1, Australia House, Strand.

BEETHAM'S  
**Larola** for Face  
& Hands

1/6 and 2/6  
a bottle.

Gentlemen should use Larola  
before and after shaving. It  
softens the beard and soothes  
the skin afterwards.

Use Larola night and morning. It keeps  
the hands soft and white, and the com-  
plexion beautifully clear. Larola is ideal  
as a powder base and general skin tonic.  
From all Chemists and Stores or Post Free in  
U.K. direct from

M. BEETHAM & SON,  
CHELTENHAM, ENGLAND

**OTARD'S**

ESTABD 1795

THE BRANDY WITH A PEDIGREE

## THE LONDON & LANCASHIRE

HEAD OFFICES:

45, Dale Street, LIVERPOOL  
155, Leadenhall Street, LONDON, E.C.3

Insurance Company, Ltd.,

WILL STUDY YOUR NEEDS.

CHIEF ADMINISTRATION:  
7, Chancery Lane, W.C.2

### LONDON ELECTROTYPE AGENCY LIMITED.

Publishers, Authors, Illustrated Press Agents, &c., should apply to the above  
Agency in all matters dealing with arrangements for reproducing Illustrations,  
Photographs, &c.

Sole Agents for "The Illustrated London News," "The Sketch," &c.

10, ST. BRIDE'S AVENUE, E.C.4

### INCONSPICUOUS TRUE-TO-TONE HEARING—YOURS AT LAST!

The New 1932 Featherweight Button (Ear-skin shade)  
"Arden's" is the smallest, simplest hearing method in the world,  
entirely different and uncopiable—the ONLY one commended by  
every important British Medical Journal and "Truth," backed by  
the written guarantee of the world's greatest organisation for the deaf  
A boon for slightly deaf or very deaf (head noises).

Arden's Latest Achievement — Gold Medal Awarded.

CALL NOW FOR FREE TEST  
or write for details and "MEDICAL REPORTS."  
Free Home Tests Arranged.

FOR  
DEAF  
EARS'  
NEEDS  
'ARDEN'S'  
LEADS.

**Arden's**

309, OXFORD ST., LONDON, W.1  
(opp. D. H. Evans). Mayfair 1380-1718.

**DEAF**

NEWCASTLE  
BIRMINGHAM  
EDINBURGH  
BELFAST  
DUBLIN  
LIVERPOOL  
MANCHESTER  
GLASGOW  
HULL  
EXETER  
BRISTOL  
CARDIFF

**I . . WANT . . CADBURY'S**

SEE THE NAME 'CADBURY' ON EVERY PIECE OF CHOCOLATE.



## Tailored Suits for the Spring



Perfectly tailored suit, showing the coat with latest cutaway front. In fancy herringbone suiting. The skirt has two deep pleats each side of front. In navy, brown or black. Sizes: S.W., W. & F.W. **£6:10:0**

Attractive Ensemble in fancy wool georgette. The coat has new sleeves and smart collar and revers. Lined throughout crêpe-de-Chine. Well-made dress, with the new neck-line of white crêpe-de-Chine, and pleats back and front. In shades of lido, green, beige, grey, nigger or black.

Sizes: S.W., W. and F.W. **£8:10:0**

SUITS: SECOND FLOOR.

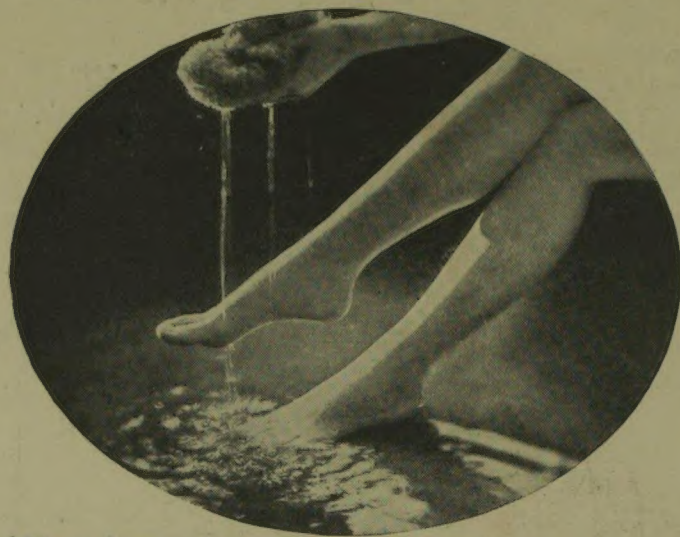
# SWAN & EDGAR

Piccadilly Circus - The hub of the World

Swan & Edgar, Ltd., London, W.1.

\*Phone: Regent 1616

## Beautifying water ★



For fifty shillings down you can now have, at every tap in your house, a permanent, pure, limpid, healthful and beautifying supply of water! £2:10:0 down now enables you to possess the famous 'Permutit' Water Softener. You will begin to notice the difference immediately it is installed. A satin-smooth complexion, hair with a wonderful gloss and richness of colour, follow almost automatically when soft water only is used for toilet purposes. Your health improves when soft water

only is used for drinking—indigestion, rheumatism, arthritis, are all relieved. Household expenses decrease when soft water only is used—less tea, less soap, less soda is required, yet the tea and the baths are nicer than ever before, the washing more satisfactory. And these are just a few of the advantages you can enjoy now, immediately and for ever, in your own home, for a first payment of 50/-! It is too good to miss for a moment; write at once for full free particulars.

★ **YOU CAN HAVE A 'PERMUTIT' SOFTENER  
IN YOUR HOME FOR £2:10:0 DOWN**

Write for full particulars of this attractive offer  
to the address below.

# PERMUTIT



**THE BRITISH WATER SOFTENER**

BY APPOINTMENT  
TO H.M. THE KING

UNITED WATER SOFTENERS LTD., Dept. 39, ALDWYCH HOUSE  
W.C.2. \*Grams: "Aquadolce, Estrand, London." \*Phone: Holborn 3111.

USE **LIBERTY** FABRICS

A NEW PRODUCTION  
**"GOLDEN BIRD" SILK**  
A PURE SILK PRINTED IN  
**NEW DESIGNS**  
AND  
**FAST TO WASHING**

CHEAPER BUT MAINTAINING THE  
FAMOUS LIBERTY STANDARD

32<sup>INS</sup> WIDE **4/9** A YARD

PATTERNS POST FREE

**LIBERTY & CO** LTD REGENT ST  
LONDON. W.1.



# THE ILLUSTRATED LONDON NEWS

The Copyright of all the Editorial Matter, both Engravings and Letterpress, is Strictly Reserved in Great Britain, the Colonies, Europe, and the United States of America.

SATURDAY, APRIL 9, 1932.



THE EX-EMPEROR OF CHINA PROCLAIMED HEAD OF A NEW MANCHURIAN STATE: HSUAN TUNG (IN TOP HAT) WITH THE JAPANESE GENERAL HONJO (NEXT TO LEFT) AND COUNT UCHIDA (EXTREME LEFT).

The installation of the former "Boy Emperor" of China, Hsuan Tung, as head of the new State in Manchuria, took place at Changchun, the new capital, on March 9, in the presence of Count Uchida (ex-Foreign Minister of Japan and President of the South Manchurian Railway) and General Honjo, commander of the Japanese forces in Manchuria. At the actual ceremony, Hsuan Tung wore ancient robes, and after being presented with gold seals by Chang Ching-hui, a signatory to the proclamation of independence, recited the Oath of Office. Count Uchida delivered a congratulatory address on behalf of foreign residents. The

proclamation gave the name of the new State as Manchowkuo, and the ex-Emperor's title as Chin-cheng ("Dictator"). Subsequently, Chinese Ministers protested at the separation of Manchuria from China, and risings against the new régime occurred at Sakhalian and Petuna. On April 2 a Reuter message from Tokyo reported a general offensive against Nungan, north-west of Changchun. On April 3 it was stated that leading Japanese bankers had offered a loan of £2,000,000 to the new Manchurian Government. Japan's policy in Manchuria is described as a check to the aggression of Soviet Russia, which has virtually taken over Mongolia.





By G. K. CHESTERTON.

THEY still plan to destroy Waterloo Bridge: which they may have done, for all I know, before these lines appear in print, so swift and practical and efficient is every form of futility and waste. It is at least to be hoped that they will not give any new Waterloo Bridge the name of Waterloo. I suggest that the site should be labelled with the name of some battle in which the English were defeated. For all that is most English, and all that counts most in England, will, indeed, have been defeated on that day. The trouble is, as they say, that the English do not know when they are beaten; and are sometimes so stupid as to be even proud of the fact. One result is that most of them do not know at what battles they were beaten, and would have some difficulty in recognising the significance of the label. Whatever we may think of the fact, it certainly is a fact that a foreigner could probably go up to an Englishman and hiss in his ear, "Toulon," or "Tourcoing" with the most biting emphasis, without moving the Englishman to any passionate outcry. Even the deadly word "Saratoga!" or the intolerable taunt of "Fontenoy!" might move Mr. Brown of Balham only to an expression of mild surprise. There are those who exult in this historical ignorance, and certainly it has some negative advantages; but I am not so sure of its positive advantages for the purpose of a vigilant or alert foreign policy. Some would say that those who do not remember defeats do not avenge them. Certainly the only British defeat that was ever emphasised was a rather trivial one, because it was thought tremendously important that it should be avenged. I do remember when Jingo journalists inflamed the people with the urgent necessity of avenging Majuba. I certainly prefer the general and generous English habit, of forgetting history to that one somewhat strained and feverish temporary attempt to remember it. But, anyhow, there was a popular tradition of an English defeat at Majuba. So I suggest that the next bridge across the Thames, erected in the most modern and metallic manner, should be called Majuba Bridge. It would avenge Waterloo; a bridge of that sort would avenge anything.

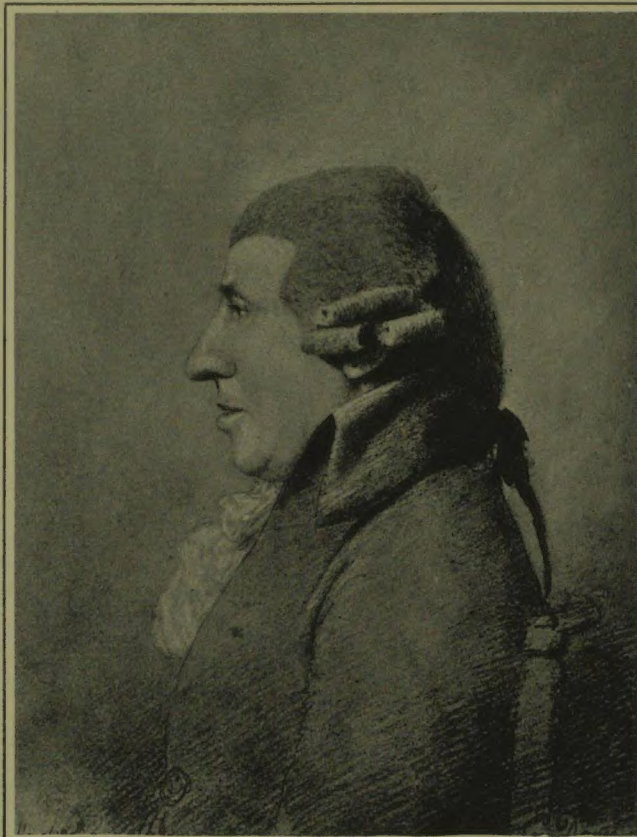
It strikes me in this connection that it might generally be well to alter the names of places, when we are so completely altering the look of them. If there was a good reason for abolishing the shape of Regent Street, there must have been an equally good reason for abolishing the name of Regent Street. It is a name which, by its nature, was intended to date and describe the place. As Mr. Max Beerbohm has remarked, it is one street that does actually fit its name; and down the old curved colonnade it was really possible to imagine the ghost of the Regent, showing himself, like Mr. Turveydrop, to posterity. The architecture of the Regency, the atmosphere of the Regency, the name of the Regent, these are all things that go together, or stay together; whether we wish them to go or to stay. That exuberant episode in recent English history may be trivial, or it may be memorable, or it may be worthy of a niche in memory, or worthy only to fade into forgetfulness; but at least it is all of a piece. There is no possible point in remembering the Regent's title if we are to forget the Regent's time; or to treat as worthless all works and memorials of that time. If it is necessary to pull down the truly Georgian colonnade that is named after George, and substitute an American skyscraper, it would seem natural to give it an American name. It should not be named after the First Gentleman of Europe, but after the

First Gentleman of America; after Al Capone or some of the real rulers and social sovereigns of our day.

In my own native heath of Kensington High Street, all sorts of strange things are happening round and near what used to be known as Holland Park and Holland House. It is not altogether true, as has been sometimes suggested, that no social savour or significance clung about such names in such a neighbourhood. Mr. Max Beerbohm was probably right in saying that few people think of Cromwell in the Cromwell Road. By the time a man has come to the end of the Cromwell Road, he might, indeed, have had time to think about everything; but, by that time, would probably be thinking about death. It recalls the celebrated reply of Andrew Lang, when asked for the location of Marloes Road: "Oh, you walk along Cromwell Road till you drop; and that's Marloes Road." Perhaps the Cromwellian connection is indeed a little remote for the modern mind; and perhaps even the most iron of Ironsides would have halted or broken rank before they reached Marloes Road. But if it be true that

nobody thinks of Cromwell in Cromwell Road, it is by no means true that nobody thinks of Lord Holland in Holland Lane. I could answer for that, even as a boy: young enough to read Macaulay's Essays, and almost young enough to believe them, I did distinctly connect the book I was reading with the strip of trees and railings in which I

was reading it; the strip that then bordered on the grounds of the great house of Fox. Many must have noticed that all that part of London is plastered with the names of the great Whig aristocrats whom Macaulay admired, perhaps rather more than they deserved: the Russells in Russell Road, the Warwicks in Warwick Road, and so on. I do not venerate that Whig world as Macaulay did, but it was a world; it was a great passage in our history; and it seems a pity that it should pass, leaving only names that will become meaningless. Perhaps it was an artificial world; but I think some part of it should be artificially preserved. I doubt whether the mere name should be artificially preserved; or huge blocks on the



THE BICENTENARY OF THE BIRTH OF HAYDN: THE GREAT COMPOSER AS DRAWN BY DANCE WHEN HE WAS VISITING ENGLAND IN 1794 (DATED MARCH 20).

Franz Josef Haydn was born at Rohray, near Vienna, on March 31, 1732; and that event is now being celebrated. This pencil drawing of him, which hangs in the Library of the Royal College of Music, was made by George Dance, R.A., who had undertaken a number of portraits of famous men for W. Daniell, who engraved them.

model of Chicago bear the names of Addison and Fox.

Talking of big blocks in Chicago, I remember a case in point; showing how in some cases a name may linger to mislead. In that great city there is an excellent hostelry called the Seneca Hotel; and I remember wondering why it should be named after the Roman philosopher, who was so ill-advised as to be the adviser of Nero. I wondered whether the other hotels were named after Epictetus or Epicurus; the last would seem the more inviting for epicures. And then I found that the Senecas were a tribe of Red Indians in those parts. Their name apparently had nothing to do with the great Stoic; though I strongly suspect that the Senecas were much more genuine Stoics than Seneca. Nor, indeed, did I find the hotel thronged with Red Indians any more than with Roman Philosophers. Yet there are conditions in such cities just now that might call for philosophy, or even for Stoicism. The only point here is that posterity might be mistaken, much as foreign travellers are mistaken. If we leave nothing but a name, the future may merely connect the name of Fox with fox-hunting or the name of Holland with Dutchmen or with gin. If we leave no material monuments of a more mellow or classic period, our whole sense of historic unity will suffer; and those who destroy Waterloo Bridge will not even understand the ancient burden that London Bridge is broken down.



THE SKULL OF HAYDN, WHICH WAS STOLEN FROM THE GRAVE: A RELIC WHOSE ROMANTIC HISTORY IS HERE TOLD.

Haydn died in Vienna on May 31, 1809. A few days after he had been buried, two of his friends, Rosenbaum and Peter, desecrated his grave, and secretly removed his head, with the idea of investigating it scientifically, measuring the skull, and keeping that skull in their collection. In 1820, Haydn's body was exhumed for transference to Eisenstadt, and the misdeed was discovered. After much enquiry, the culprits were revealed. They were promised that no action would be taken against them if they handed over the skull; but when the time came they tricked the police by giving them the skull of a young man. On a house-search being made, Mrs. Rosenbaum feigned illness and hid Haydn's skull in the bed she was occupying. Eventually the police left the premises, taking with them the skull of an old man. This skull still rests with Haydn's skeleton in the grave at the pilgrimage church of Maria-Einsiedel at Eisenstadt. The real skull, which was left as a documented legacy, passed through various hands until, in 1895, it reached the brothers Rokitsky, who offered it to the Musical Society in Vienna. Then it was that Professor Tandler, of the University Hospital, Vienna, examined the skull and satisfied himself that it was actually Haydn's.



# ATTILA'S TOMB LOCATED BY A DIVINER? RHABDOMANCERS AT WORK.



AT THE CONFERENCE OF RHABDOMANCY: SIGNORINA DEL PIA, A DOWSER WHO WORKS WITHOUT A ROD, AS SHE IS VISITED BY A KIND OF CRAMP WHEN OVER THE HIDDEN SOURCE.



THE ITALIAN "GEOPHYSICIST" DR. BELLNIGI: A SUCCESSFUL DIVINER; WITH A GEO-ELECTRICAL APPARATUS, WHICH FUNCTIONED SATISFACTORILY AT THE VERONA CONFERENCE.

FOR years diviners have claimed to detect other subterranean variations than springs and other water. In particular, hidden metals have been said to influence the "hazel-twigs." Last year, also, much interest was aroused by the discovery of underground tomb-chambers on the site of the old Etruscan town of Capena; a find said to have been made by Signorina Mataloni, working with a hazel-twigs. This was fully described and illustrated by us in our number of March 7, 1931. Now comes the news that Herr Binderberger, an expert with the divining-rod, believes that he has located Attila's tomb near Auroldmünster, in Austria. He has gone over a tract of land which, he declares, contains three corridors of underground tombs. In the centre corridor, he states, is a chamber containing an iron coffin enclosing a silver coffin, which, in turn, encloses a gold coffin. It is known that three coffins made from these metals were buried in Attila's tomb. We here illustrate the first international conference of rhabdomancy, which was recently opened at Verona

[Continued opposite.]

[Continued.] by a delegate representing the Italian ministry of Agriculture. The conference was held in the hope that it would be possible to find a scientific explanation of rhabdomancy. Most of the members of the conference were Italian, German, Austrian, and French University Professors.

[Continued below.]

M. A. STREEG, A BELGIAN ENGINEER, IN A TRANCE-LIKE CONDITION WHILE HOLDING THE "ROD": A DIVINER WHO HAS ESTABLISHED THE NATURE AND THE LIE OF SUBTERRANEAN DEPOSITS WITH CONSIDERABLE ACCURACY.



FIELD WORK AT THE VERONA INTERNATIONAL CONFERENCE OF DIVINERS: TWO DOWSERS, GENEROUSLY PROVIDED WITH HAZEL TWIGS, ONE OF WHICH IS SEEN IN USE.



THE WELL-KNOWN DIVINER ISAIANO PARMA, TALKING TO DR. BELLNIGI: A CLOSE VIEW OF THE HAZEL ROD, SHOWING HOW IT IS HELD.

[Continued.] fessors. The suggestion was made that rhabdomancy can be explained by considering the human organism as a transmitting and receiving apparatus for electro-magnetic

waves of various frequencies. These waves would presumably be generated by the presence of metals or other matter alien to the local geological conditions.



## TREASURE FROM MEYDUM COVERING 35 CENTURIES:

NEW DISCOVERIES RANGING FROM 2900 B.C. TO THE 6TH CENTURY A.D.: THE FIRST CONTEMPORARY  
STONE PORTRAIT OF SENEFERU; AND A HOARD OF OVER 2000 BYZANTINE COINS.

By ALAN ROWE, Field Director, Eckley B. Cox, Jr., Egyptian Expedition, University of Pennsylvania Museum. (See Illustrations opposite and on pages 538 and 539, numbered according to the Author's references.)

THE finds made during the 1931-32 season at Meydum, which finished in February of this year, ranged from the commencement of the IVth Dynasty (about 2900 B.C.) to the Early Christian Era (about the sixth century A.D.), and included many objects of the very greatest archaeological value, the first place among which is easily taken by a sculptor's trial piece (Fig. 3); of limestone, representing the first King of the IVth Dynasty, namely, Seneferu. The members of the staff consisted of my wife, Dr. Immanuel Ben-Dor, Mr. Philippus Miller, Mr. Mitsutoshi Hirose, Ahmed Effendi Abd el-Aziz, and Fadil Effendi Saba, the last-named of whom took the photographs shown in this and in all the previous articles specially written by me for *The Illustrated London News*.

### A VALUABLE PORTRAIT OF SENEFERU.

Just to the north of the Meydum pyramid there is a large quarry, from which some coarse stone was removed during the time the pyramid was being built, at the commencement of the IVth Dynasty. After the pyramid was completed the quarry was filled in with clean white masons' chips from dressed blocks of fine limestone. To ascertain if there were any tombs in the side of the quarry, we cleared out some of the chips down to rock level, and in carrying out this work came on an important object in the shape of the above-mentioned sculptor's trial piece (Fig. 3), the rather unattractive appearance of which is greatly overbalanced by its high archaeological worth. In order that there may be no doubt as to its exact provenance, I must state that the slab was found in my presence among the undisturbed chips near the top of the quarry. The details on the slab, the style and workmanship of which are certainly of the IVth Dynasty, represent in relief the upper part of a king wearing a close-fitting cap, surmounted by two ostrich plumes resting on the horns of a ram. The king's right ear is shown, as well as his long, curved, false beard; part of the waistband of his kilt also appears. He holds a sceptre in his left hand, while his right arm hangs down by his side. To the right of the crown are scratched crudely

the hieroglyphs *s*, *nefer*, *r*, and *u*, the whole reading nothing else than ("Seneferu.") The *s* is reversed, unless the long end of it is weathered away, while the *u* is rather indistinct. In the lower right-hand corner of the slab are traces of the back of another figure, either human or divine; this is incised, and has a portion of the waistband of the kilt showing.

Apart from the evidence of identification given by the scratched signs, the plumed crown with ram's horns is exactly similar to the one worn by the Horus-hawk over the throne name of Seneferu found on the canopy in the tomb of Hetep-heres, the Queen of Seneferu, at Giza, and here published by permission of Dr. G. A. Reisner, who kindly sent me the photograph from which our reproduction is made (Fig. 2). It is also somewhat similar to another Horus-hawk crown on the same canopy—with the "white" helmet between the plumes (Reisner, *Boston Museum of Fine Arts Bulletin*, May 1927, p. 1); and to the crown of Seneferu, with ram's and cow's horns, as well as double plumes, but in this case straight



FIG. 2. A HORUS-HAWK WITH A CROWN JUST LIKE THAT ON THE MEYDUM SCULPTOR'S TRIAL PIECE (FIG. 3): A PANEL IN THE CANOPY OF SENEFERU FOUND AT GIZA.

The canopy of Seneferu was found in the tomb of his wife, Queen Hetep-heres, at Giza, by the Harvard Boston Expedition. This panel is illustrated here by permission of Dr. G. A. Reisner. Under the hawk is the throne-name of Seneferu—*Neb-Maat* ("Lord of Truth").

ones, on a relief in Sinai (Gardiner and Peet, "Inscriptions of Sinai," I., Plate II., reproduced here—Fig. 1—by kind permission of the Egypt Exploration Society). No other early King of Egypt, except Seneferu, is known to have worn a crown similar to the Meydum, Giza, and Sinai examples quoted above, which are therefore peculiar to that monarch alone. (Ne-user-Ra of the Vth Dynasty, however, had a double-plumed crown with double horns like that on the Seneferu relief from Sinai, but he is, of course, not to be considered in connection with Meydum. See Borchardt, *Das*

*Grabdenkmal des Königs Ne-user-Re*, plate 16.) Incidentally, the cap part of the crown, with the right ear of the King showing, is seen not only on the Meydum slab, but also on a gold sheet portraying a seated figure of Seneferu found in the Hetep-heres tomb (Reisner, *op. cit.*, p. 19).

The Meydum slab thus undoubtedly gives the first known contemporary representation, on stone, of Seneferu discovered in Egypt; the only other representation dating

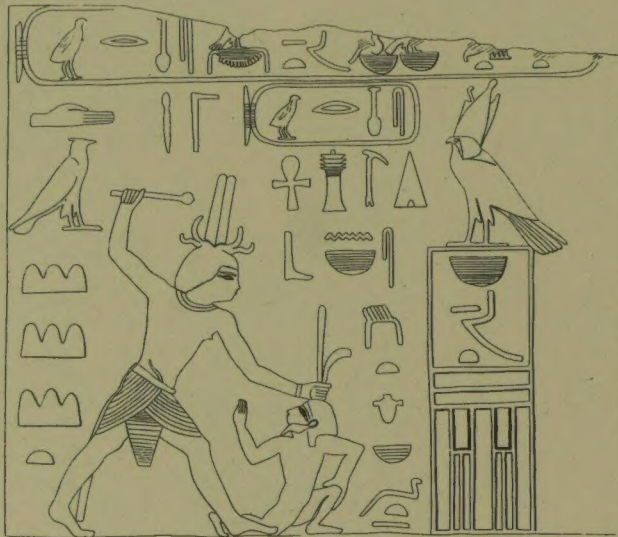


FIG. 1. A FIGURE OF KING SENEFERU (LEFT) WITH A CROWN SOMEWHAT SIMILAR TO THAT ON THE MEYDUM SCULPTOR'S TRIAL PIECE (FIG. 3): A RELIEF IN SINAI. From Gardiner and Peet, "Inscriptions of Sinai" I., Plate II. Published by Permission of the Egypt Exploration Society.

from the time of the King, and from the same country, is that on the gold sheet just mentioned. As a matter of fact, the only contemporary portraits of Seneferu known outside Egypt are on four reliefs in Sinai, one of which has already been referred to above (Gardiner and Peet, *op. cit.*, Plates II., IV.). Summing up, therefore, it may be said of the Meydum slab that (1) not only does it give us the first coetaneous portrait of Seneferu on stone ever found in the Nile Valley, but that (2), in view of its provenance, it is surely strong evidence in support of the idea that it was Seneferu who built the Meydum pyramid, an idea previously held by many archaeologists, including the present writer, but not supported by others. We can only hope that further excavations will provide us with the missing lower part of this most historic and important document.

### OTHER IVTH DYNASTY FINDS.

At some little distance to the north of the pyramid lie the remains of a great IVth Dynasty mastaba (No. 1) which we cleared during the season; its tomb-chamber is of masonry built in a deep slot cut in the rock. About three kilometres to the north of the pyramid, the expedition also discovered an isolated tomb of the IVth Dynasty (No. A.N.N.1), which is by far the largest of its kind in Meydum. This impressive tomb consists of a sloping masonry-covered passage leading down from the north towards a rectangular chamber at the south, with a "Canopic" recess in the south-eastern corner.

### AN XVIIIth DYNASTY CEMETERY.

A most interesting find consisted of a small cemetery of the XVIIIth Dynasty, with about twenty-seven graves in it, of a type altogether unusual for Meydum. Each grave as a general rule is T-shaped, the tail of the T representing the rectangular pit cut in the rock, and the cross-bar the small chamber at the bottom of the pit. From the graves came some very nice faience eye-paint pots (Figs. 4 and 5), and also some Cypriote-Canaanite and Aegean pottery of the Late Bronze Age. A rather peculiar object was part of a large cylindrical anthropoid sarcophagus of mud, very similar to the pottery sarcophagi found by the University Museum at Beisan, in Palestine. In the side of one tomb was lying the head of an ox, placed there as an offering. Not far from the cemetery came a wooden winnowing fan similar to examples portrayed in the sculptures; it is apparently of the XXIInd Dynasty, and has the owner's mark cut in it (Fig. 9).

### IMPORTANT GRÆCO-ROMAN DISCOVERIES.

Though it was surprising to us to find a cemetery of the XVIIIth Dynasty at Meydum, it was certainly much more so to come across a great cemetery of the Græco-Roman period containing tomb pits and chambers very rich in pottery and other objects. This latter site is near the village of Abu el-Nûr, about two kilometres to the north of the pyramid. The tombs in it consist either of somewhat shallow pits leading into rather large chambers cut in the side of the rock slopes, or of deep pits leading down from the desert surface into one or more chambers, the former type usually belonging to the early part of the period. The coffins of this particular type are anthropoid, with crude wooden face-masks, and are generally badly smashed—not by robbers, but by rock-falls. Inside the coffins are mummies, with gilded face-masks made of pressed-together sheets of papyrus inscribed in demotic and Greek.

From the deeper tombs of the later part of the period we have obtained quantities of pottery, much of which is quite unbroken. A very interesting feature is the number of dogs' skulls, which mostly come from the pits; but when we remember that in late times the dog was sometimes confused with the jackal god Anubis, we are not surprised when we find canine remains in the tombs. In one pit we actually discovered seventy-one such skulls (Fig. 24), while in the chambers of other tombs we found several instances of a body of a dog laid beside its master, thus guarding him in death as it had done during life. A pathetic little burial was that of a tiny child in a coffin, with its pet dog, the animal's wooden drinking-bowl, and a small pot all placed beside the coffin (Fig. 23). Everything possible was done for the comfort of the deceased in the Græco-Roman tombs, for in the chambers were placed the coins he had to offer to the ferryman to pilot him across Acheron; figurines of dancing girls carrying tambourines and wine-vessels (one such girl—Fig. 11—actually holds a goose) to while away his time; and last, but certainly not least of all, large two-handled jars and amphoræ for wine (Fig. 12), with or without mud stoppers, placed just inside the door of the tomb, either on the right-hand or on the left-hand side. One particular amphora came from Rhodes, for on one handle is a stamp with the name of the magistrate, Pausanias, and of the Rhodian month in which the pot was made (*Dalios*), and on the other handle the stamp of the potter Nysios, with his trade-mark in the form of a man with two stars (Fig. 16). (The trade-mark calls to mind a certain modern usage of three stars!) A rhyton, or horn-shaped drinking-vessel of pottery (Fig. 14), the

(Continued on page 562.)



FIG. 3. THE FIRST KNOWN CONTEMPORARY PORTRAIT ON STONE OF KING SENEFERU—THE FIRST KING OF THE 4TH DYNASTY (c. 2900 B.C.)—DISCOVERED IN EGYPT: A SCULPTOR'S TRIAL PIECE—THE MOST IMPORTANT FIND OF LAST SEASON AT MEYDUM. King Seneferu is here seen wearing a close-fitting cap surmounted by two ostrich-plumes (a type of crown paralleled in Figs. 1 and 2 on this page). He holds the was-sceptre. To the right of the plumes are scratched signs which read "Seneferu." In the lower right-hand corner are traces of the back of another figure, which is incised. This relief is about 4800 years old. It supports the theory that Seneferu built the Meydum pyramid.



# ANCIENT EGYPTIAN AIDS TO BEAUTY; A BOY'S EXERCISE; AND A GREAT HOARD OF BYZANTINE COINS: MEYDUM FINDS.

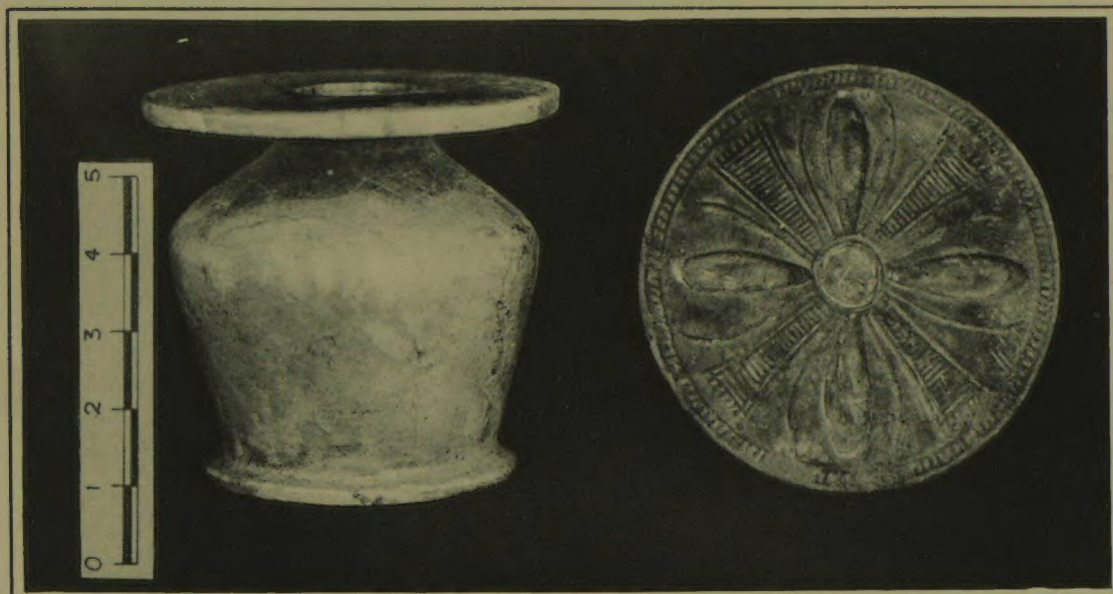


FIG. 4. FEMININE COSMETIC APPLIANCES USED BY SOME EGYPTIAN WOMAN OVER 3000 YEARS AGO: A FAIENCE EYE-PAINT POT WITH ITS DECORATED LID, FROM A MEYDUM GRAVE OF THE 18TH DYNASTY PERIOD (FOURTEENTH CENTURY B.C.), WITH CENTIMETRE SCALE TO INDICATE SIZE.

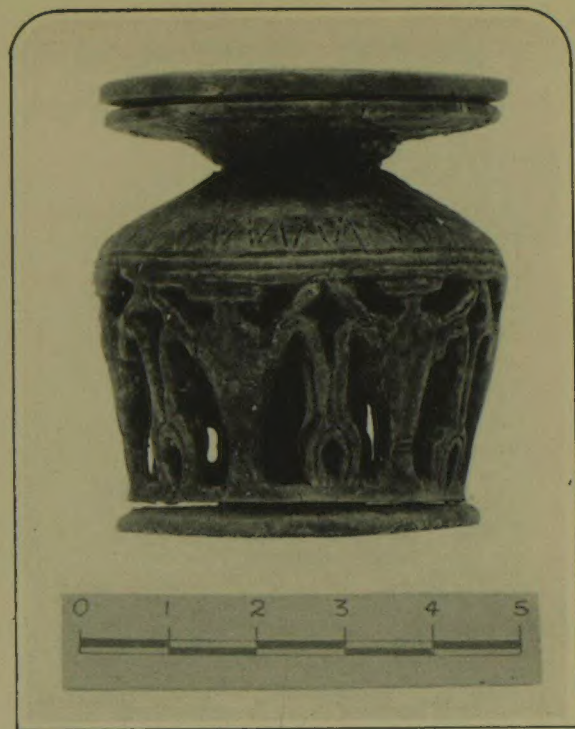


FIG. 5. AN EYE-PAINT POT OF A MORE ORNATE TYPE, WITH SIDES REPRESENTING VASES AND SCEPTRES, A RELIC OF AN 18TH DYNASTY TOILETTE TABLE.

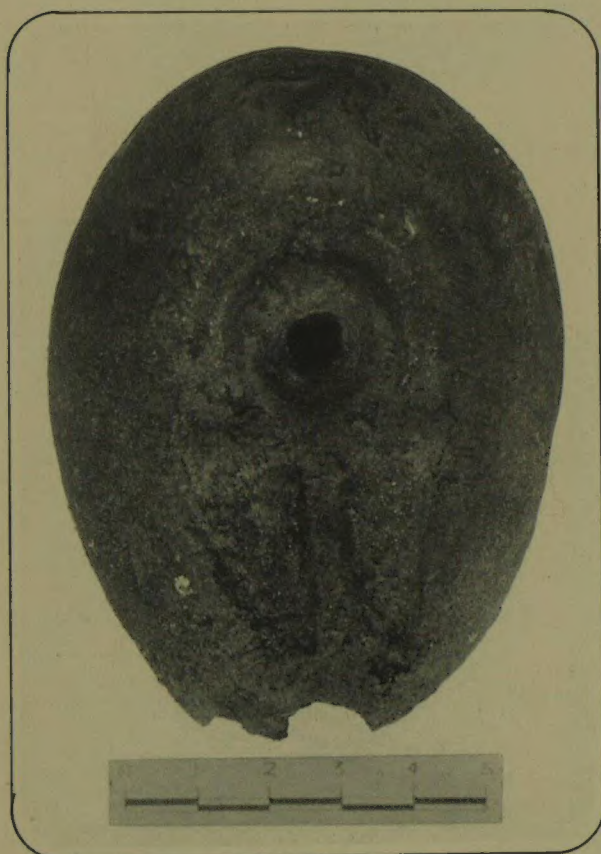


FIG. 6. THE ANCIENT EGYPTIAN ANKH EMBLEM OF LIFE (SOMETIMES CONFUSED WITH THE CROSS) ON A LAMP OF EARLY CHRISTIAN DATE: AN INTERESTING RELIC.

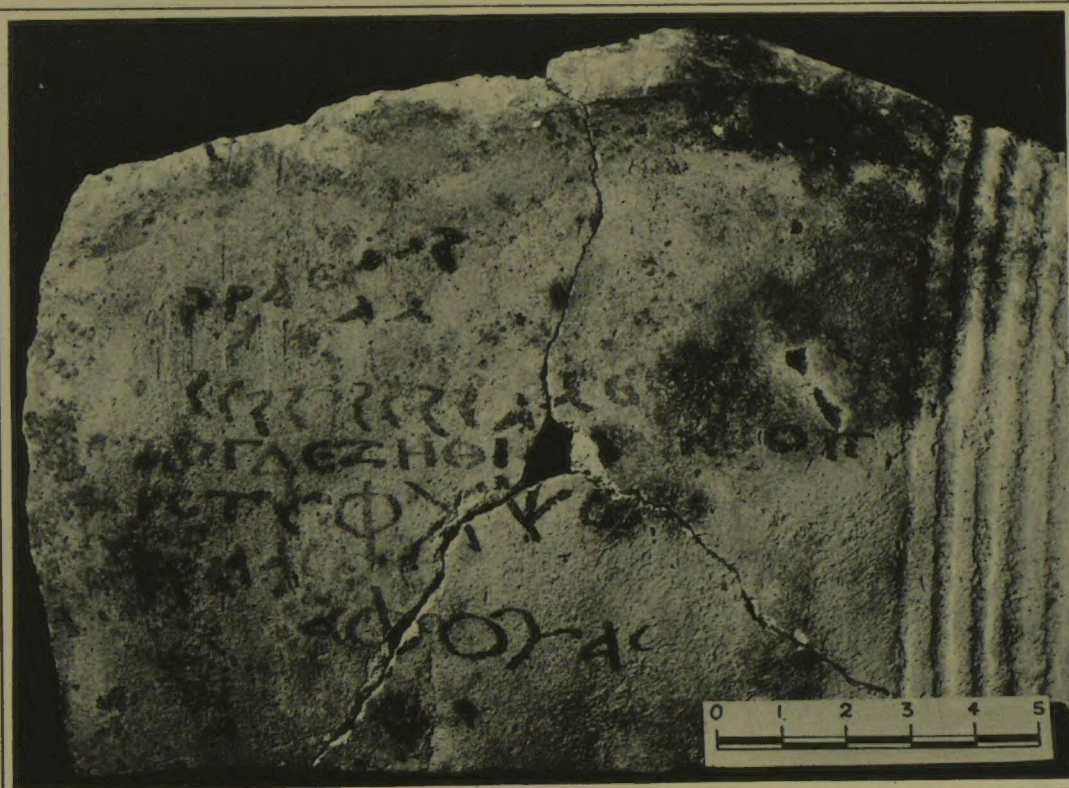


FIG. 7. AN EGYPTIAN SCHOOLBOY'S EXERCISE WRITTEN SOME 1500 YEARS AGO: A POTSHERD FROM AN EARLY CHRISTIAN GRAVE AT MEYDUM, WITH THE COPTIC ALPHABET FROM ALPHA TO OMEGA (2ND AND 3RD ROWS) AND (BELOW) THE WORD "APHOUAS."

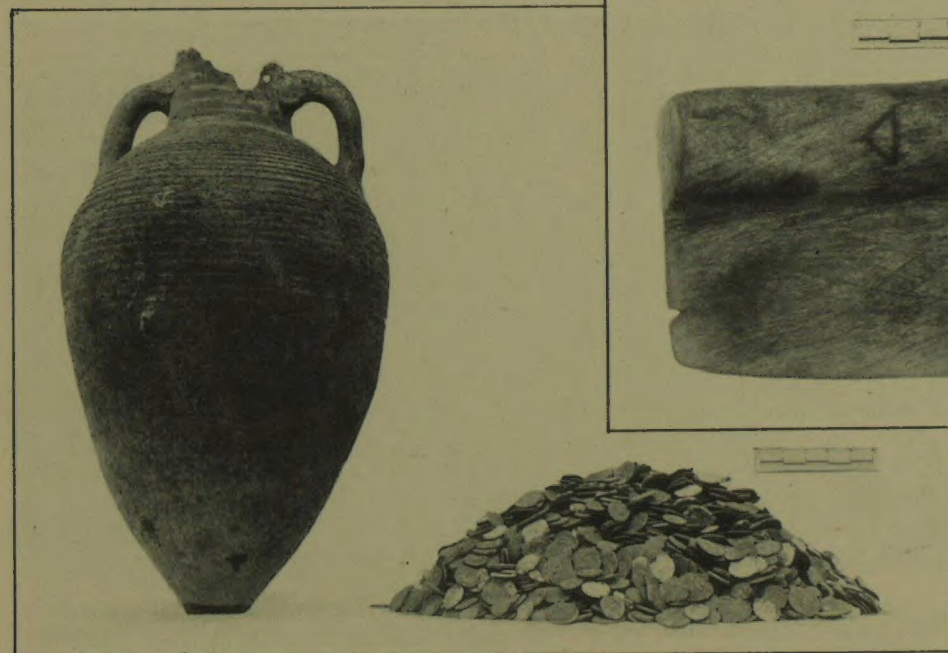


FIG. 8. A WONDERFUL HOARD OF BYZANTINE COINS FOUND IN AN EARLY CHRISTIAN GRAVE AT MEYDUM: THE 2471 COINS, DATING FROM THE FOURTH TO FIFTH CENTURIES A.D., PILED BESIDE THE JAR THAT CONTAINED THEM.

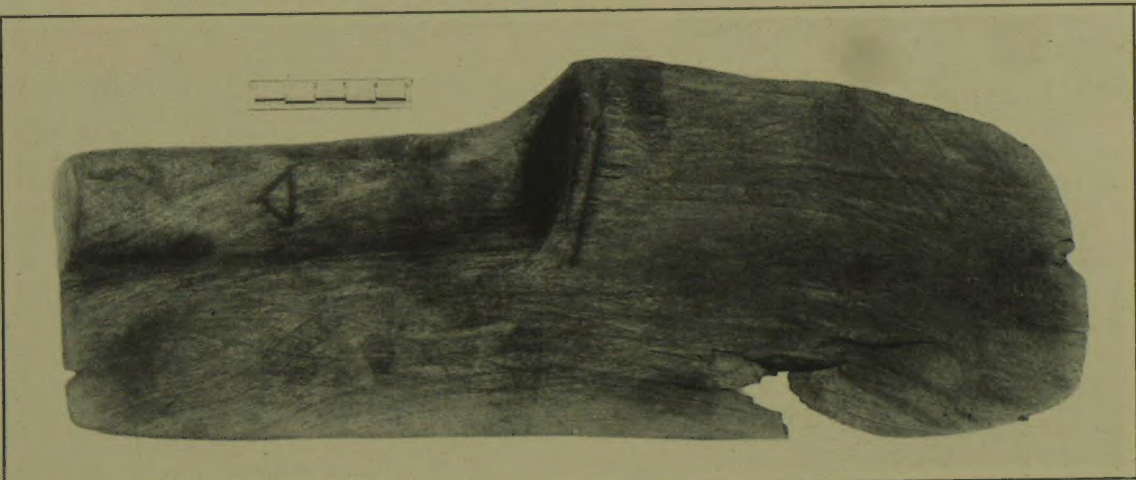


FIG. 9. AN AGRICULTURAL IMPLEMENT BEARING ITS OWNER'S MARK—A CAPITAL DELTA (HERE SEEN SIDWAYS): A WOODEN WINNOWING FAN DATING FROM ABOUT THE 22ND DYNASTY PERIOD IN EGYPT.

THESE very interesting objects found during the latest excavations at Meydum, as described by Mr. Alan Rowe in his article on the opposite page, date, it will be noted, from various periods. Their sizes are indicated by a centimetre scale included in the photographs. One of the most remarkable discoveries was that of a great hoard of bronze Byzantine coins (Fig. 8), contained in a large jar found in a cemetery of the early Christian epoch dating from the fourth or fifth century A.D. There were no fewer than 2471 coins, and among the names of Emperors so far identified on some of them are those of Arcadius, Theodosius, and Constantius. Of great interest also is the

schoolboy's exercise, from the same cemetery, shown in Fig. 7, one of a good many inscribed potsherds found. Another sherd bearing a Coptic script contained a list of proper names, such as Paule, Makari, Saen, Paulous, Jacob, Sapa, Sabiane, Asote, Pitol, and Moses.

PHOTOGRAPHS SUPPLIED BY MR. ALAN ROWE, FIELD DIRECTOR, ECKLEY B. COXE, JUN., EGYPTIAN EXPEDITION, UNIVERSITY OF PENNSYLVANIA MUSEUM. (SEE HIS ARTICLE OPPOSITE.)



# ANCIENT EGYPTIAN RELICS OF DEEP HUMAN INTEREST: MEYDUM FINDS OF GRÆCO-ROMAN AND EARLY CHRISTIAN DATE.

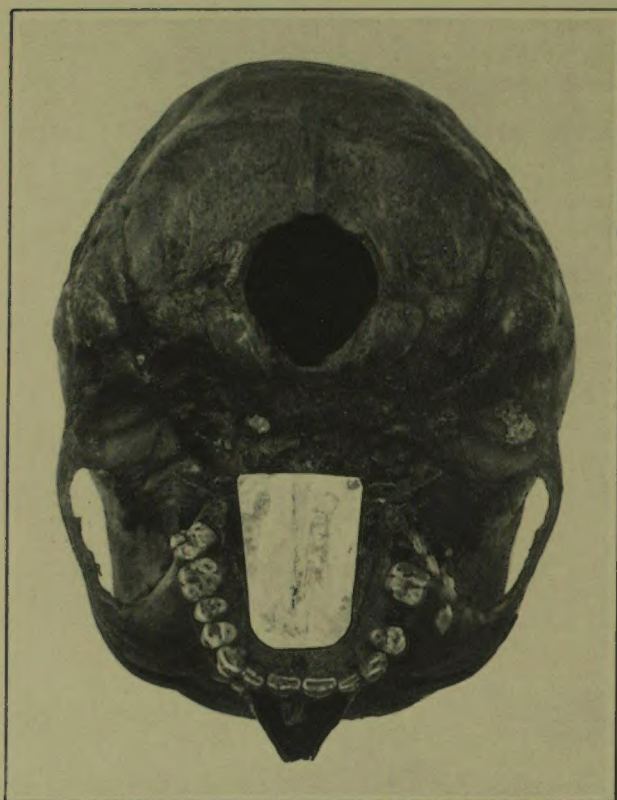


FIG. 10. A GOLD-FOIL TONGUE PLACED IN A MUMMY'S MOUTH INSTEAD OF THE ACTUAL TONGUE, IN CASE IT PERISHED: A UNIQUE FIND IN A MEYDUM TOMB OF GRÆCO-ROMAN DATE.



FIG. 14. A DRINKING-HORN OF POTTERY, FROM A GRÆCO-ROMAN TOMB: THE MOUTH ENDING IN THE HEAD OF A HORSE, WITH LEGS (NOW BROKEN AWAY) BENT LIKE THOSE OF A CENTAUR.

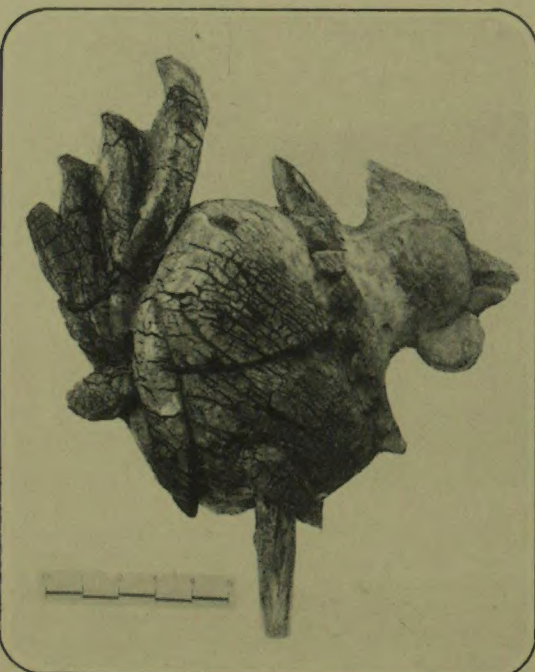


FIG. 17. WOOD-CARVING OF THE EARLY CHRISTIAN PERIOD IN EGYPT: AN INTERESTING EXAMPLE IN THE FORM OF A COCKEREL, FROM A MEYDUM TOMB.

The remarkable discoveries at Meydum, in Egypt, by the expedition under Mr. Alan Rowe range in date (as explained in his article on page 536) from a very early period down to the sixth century A.D. of the Christian Era. The objects shown in the above illustrations (numbered to correspond with the author's references) represent the later stages. Most of them belong to the Græco-Roman or Ptolemaic epoch, but one—the carved wooden cockerel—dates from early Christian times. The size is indicated in several cases by a scale marked in centimetres. These objects are notable for their variety of human interest. The



FIG. 11. PUT IN A TOMB TO AMUSE THE DEAD: A FIGURINE OF A DANCING GIRL WITH TAMBOURINE, GOOSE, AND WINE-JAR.



FIG. 15. A LIMESTONE OFFERING-TABLE WITH TWO CARTOUCHE-SHAPED HOLLOWES FOR LIQUIDS, AND RELIEFS OF JARS, BREAD-CAKES, FLOWERS, AND A STAND BEARING FOUR POT-HOLDERS: A GRÆCO-ROMAN RELIC.



FIG. 18. A PTOLEMAIC INSCRIPTION: A POT BEARING ON ITS BASE THE PROPER NAME "APOLLO [SON OF] ASCLEPIAS," IN FULL AND ABBREVIATED.

FIG. 12. STILL CLOSED WITH ITS MUD STOPPER: A LARGE TWO-HANDLED AMPHORA FOR WINE DISCOVERED JUST INSIDE THE DOOR OF A TOMB AT MEYDUM DATING FROM THE GRÆCO-ROMAN PERIOD.



FIG. 13. BRONZE-WORK OF THE GRÆCO-ROMAN PERIOD FOUND AT MEYDUM: A SACERDOTAL BOWL WITH ITS LONG LADLE, FROM A TOMB IN THE CEMETERY.

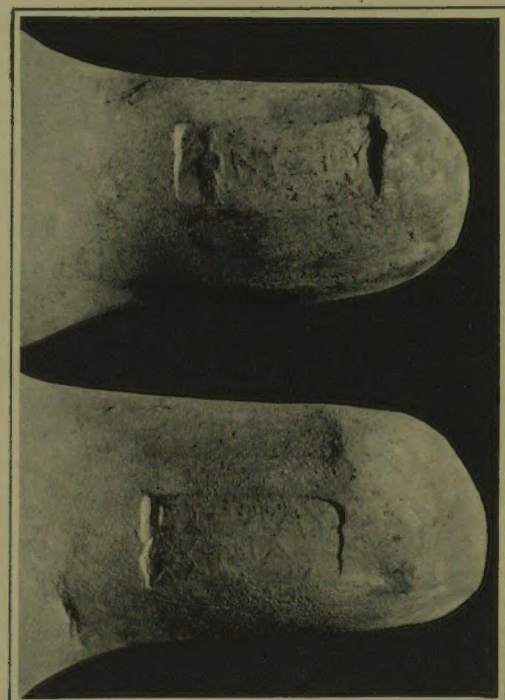


FIG. 16. AN ANCIENT PARALLEL TO A MODERN "THREE STARS" TRADE-MARK: A PTOLEMAIC POTTER'S STAMPS ON AMPHORA HANDLES—(ABOVE) HIS NAME, NYSIOS, WITH TRADE-MARK, A MAN AND TWO STARS.



FIG. 19. ANOTHER VIEW OF THE INSCRIPTION SHOWN IN FIG. 18: THE COMPLETE NAME "APOLLO ASCLEPIAS," DOUBTLESS THAT OF THE OWNER.

full title of Fig. 15 reads: "A limestone offering-table with two cartouche-shaped hollows for liquids; and also representations, in relief, of jars, bread-cakes, flowers, and a stand with four cylindrical pot-holders on it." Many jars—e.g., that in Fig. 12—had a tapering base, to stand in holders. Fig. 16 is described thus: "Views of the jar stamps on the handles of a Rhodian amphora. One stamp bears the potter's name, Nysios, with his trade-mark in the form of a man and two stars. The other has the name of a magistrate, Pausanias, with that of the Rhodian month (Dalios) in which the pot was made."



GRÆCO-ROMAN MEYDUM BURIALS: THE LOVE OF DOGS  
CARRIED TO THE GRAVE; REMARKABLE COFFINS AND MUMMIES.



FIG. 20. MOTHER AND CHILD: MUMMIES FROM A GRÆCO-ROMAN GRAVE AT MEYDUM, WITH GILDED CLOTH HEADMASKS, DECORATED CLOTH PANELS ON THE BODIES, AND THE FEET REPRESENTING SANDALS.

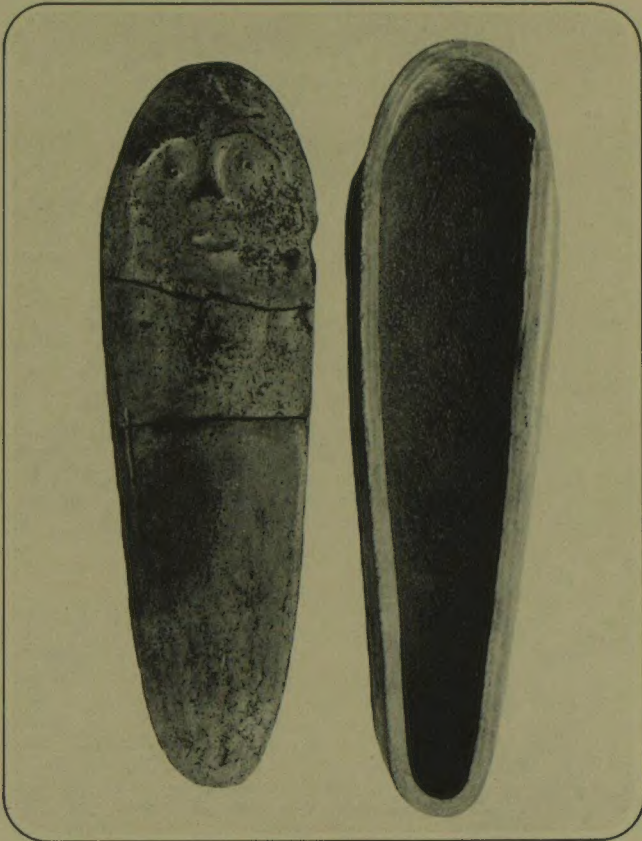


FIG. 21. A TROUGH-SHAPED COFFIN OF POTTERY, WITH LID: AN INTERESTING EXAMPLE OF ONE AMONG VARIOUS TYPES OF COFFINS FROM THE GRÆCO-ROMAN CEMETERY AT MEYDUM.



FIG. 22. THE VERY CAREFUL UNDER-BANDAGES OF THE MOTHER'S MUMMY (FIG. 20), WITH ITS OUTER WRAPPINGS UNDONE: A WOMAN'S FORM PRESERVED BY EMBALMENT FOR 2000 YEARS.



FIG. 23. PATHETIC RELICS FROM A LITTLE CHILD'S BURIAL 2000 YEARS AGO: HER PET DOG'S SKULL (LEFT), ITS WOODEN DRINKING-BOWL, AND A JAR (ABOVE), FOUND BESIDE THE COFFIN.



FIG. 24. EGYPTIAN DEVOTION TO DOGS (SOMETIMES CONFUSED WITH THE JACKAL-GOD ANUBIS) STRIKINGLY REPRESENTED AT MEYDUM: A COLLECTION OF 71 CANINE SKULLS (ON THE RIGHT), WITH QUANTITIES OF POTTERY, FROM A GRÆCO-ROMAN GRAVE-PIT (SEEN BEYOND).



FIG. 25. A SLIPPER-SHAPED POTTERY COFFIN, WITH MOVABLE LID OVER THE HEAD OF THE CORPSE, AND CRISS-CROSS WHITEWASH DESIGN REPRESENTING MUMMY BANDAGES: A GRÆCO-ROMAN EXAMPLE.

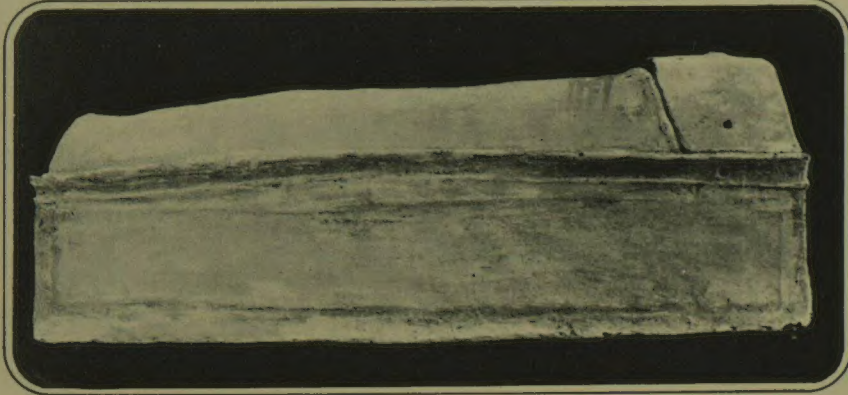


FIG. 26. ANOTHER TYPE OF GRÆCO-ROMAN COFFIN: ONE OF RECTANGULAR SHAPE, WITH MOVABLE LID OVER THE HEAD END; SHOWING THE TWO HOLES FOR CORDS TO FASTEN THE LID TO THE COFFIN.

All the above illustrations relate to discoveries made in a great cemetery of the Græco-Roman period, which the expedition at Meydum was astonished to find on that site, as explained by Mr. Alan Rowe in his article on page 536. The mummy of the woman shown in Figs. 20 and 22 is one of the finest of its kind, especially notable for the elaborate care with which the under-bandages were applied. The full note on Fig. 20 gives certain further details. "The heads are covered with gilded cloth masks, and the bodies with panels of cloth decorated

with the figures of the deities Horus of Edfu and a kneeling Nut. On the feet are representations of sandals." The Egyptian's love of dogs is shown by the large number of canine skulls found buried along with human beings in this cemetery. "When we remember," writes Mr. Rowe, "that in late times the dog was sometimes confused with the jackal-god Anubis, we are not surprised to find canine remains in the tombs. In one pit (Fig. 24) we actually discovered 71 such skulls." In other tombs were several dogs laid beside their masters.



# The World of the Kinema.

By MICHAEL ORME.

## MUSIC—THE SCREEN'S NATURAL ALLY.

IN the days of the silent screen the claims of pictorial drama as an Art, separate and distinctive from all other arts, met its most serious rebuff in the assertion that it was, at best, a hybrid, a form of entertainment

"Delicious" (the recent Charles Farrell and Janet Gaynor film), which, when tilted, tinkles forth a melodious cue for the heroine's song, seems almost old-fashioned in the light of the melodious escapades of Lubitsch, René Clair, or Pommer. With our ears attuned to their delightful musical commentary, it is no longer necessary, in a play of such light and unreaal texture as "Delicious"—to stick to a case in point—for the director to strain at a gnat of artificiality whilst they swallow the camel of a wholly fictional world. The illusion of reality created by the advent of sound has lost its element of surprise, and we are prepared to accept the fact that in countless cases, quite apart from musical comedy, the picture's content receives its final illumination at the hands of the composer.

Musical commentary, by which I mean the score that catches up in its melodic phrases the various "noises" pertinent to the picture—motor-horns, wheels, the thud of machinery, and the bluster of the locomotive—is becoming an ever more powerful ally to the director of the lighter forms of film-entertainment. It makes for comedy, it emphasises humour, links up the action, and adds, if cleverly handled, a keen edge, a sparkling vivacity, that the public has been quick to recognise. We have got beyond the "theme-song," the catchy air that set the world a-whistling. We have been taught to appreciate the power of music to touch

in, as deftly as a painter's brush, the scintillating highlight of a jest.

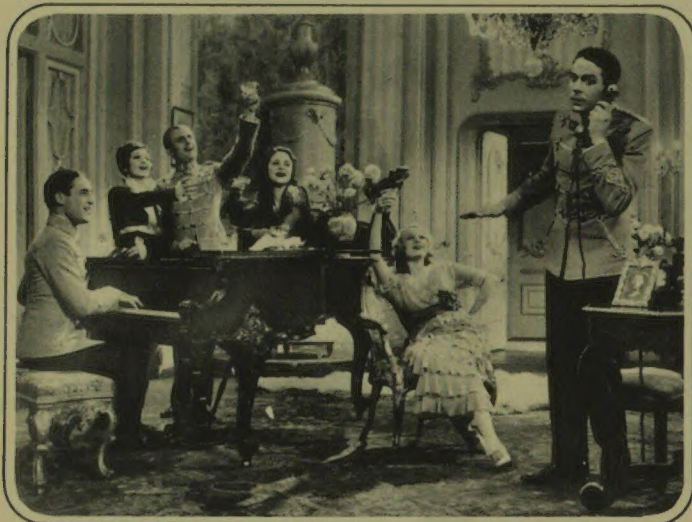
From the humorous musical commentary to the restoration of incidental music in serious drama was but a stride. It was bound to come. Not, *bien entendu*, the "villain-motif" or the "heart-break motif" of the

That a statement of this kind should first be made in relation to commercial considerations was perhaps to be expected. The mammoth film units of the United States are out to supply world markets. When speech first took the screen by storm, the problem that immediately confronted them was, naturally, that of language. At first sight it seemed a comparatively simple matter, with the immense resources at their disposal, to make two, three, or more versions of any film in the tongues of the countries to which it was intended to export it. Difficulties of time, of mechanics, of personnel would quickly resolve themselves at the waving of the Midas wand of Hollywood. Yet within a very short period these costly experiments were admitted failures.

The reasons are not far to seek. The appeal of the kinema is primarily through the eye. Broad action, interpretative camera-angles, significant cutting are more important to its very life as universal entertainment than witty dialogue or galaxies of stars. Reliance on wise-cracks so idiomatically turned as almost to constitute a foreign language has been the undoing of more than one American film in this country. How a translation of the sallies of Groucho Marx would fare in Holland or China is a foregone conclusion.

But there is an even bigger aspect of the question, which does not seem to have penetrated the commercial pre-occupation of the Hollywood magnates. It has, however, been given indirect expression by M. René Clair—that

most cosmopolitan-spirited of all directors—in the declaration that he for his part intends to work only in his own country, among his own people, and in his own tongue. Here is the artistic crux of the whole matter, that there yet remains to be found a director who can work with equal assurance and equal inspirational power with players of a race alien to his own. Writing from memory, I cannot recall a single film of which the foreign, or subsidiary, editions have achieved as great commercial or aesthetic success as its original. Of



A SCENE FROM "GOOD-NIGHT, VIENNA!" JACK BUCHANAN AND ANNA NEAGLE IN A NEW MUSICAL TALKING-PICTURE DIRECTED BY MR. HERBERT WILCOX.

The British and Dominion Film Corporation "talkie," "Good-Night, Vienna!" is now to be seen at the Capitol. In it Mr. Jack Buchanan (here seen on the right) takes the part of an officer who becomes a boot-shop assistant, and Miss Anna Neagle (here seen next to Mr. Buchanan) is a flower-shop girl who becomes a prima donna.

that could not exist without the prop of music. It was pointed out, with truth, that many a mediocre silent picture had been carried to emotional heights on the wings of its orchestral accompaniment. The invention that revolutionised the world's studios and endowed the shadows with voices sent a champion into the lists in the cause of kinematic art—a champion whose flaunting banner bore the—at that time—sensational slogan: "Hear what you See!" No longer was it necessary to convey the full measure of a heart-break with the aid of the wailing fiddles, or fortify the menace of villainy by calling into action the lugubrious bassoon.

Musical comedy, of course, we had in plenty, since, in its initial stages, sound-reproduction dealt more kindly with the singing voice and its instrumental accompaniment than with the speaking voice. But the all-conquering "all-talkie" seemed in complete possession of a field whence orchestral aid had fled abashed. Yet its triumph, I contend, was premature.

In the first flush of conquest, the talking-film grew to be excessively jealous of its "realism." Where the entertainment value of the interpolated song was recognised, where arid wastes of talk clamoured for the relief of a musical oasis, how hard put to it were the film-makers to justify such oral refreshment! The ubiquitous grand-piano, at which the hero or heroine might conveniently—and so naturally—warble, lurked persistently in the offing, the easiest of all musical excuses. It has taken the directors some time to discover that music, the natural ally, say what you will, of pictorial drama, needs no excuse, and to come out into the open with the frank admission that kinematic art, if it is to shake off the fetters of the photographed stage-play, must frequently and boldly seek in the musical accompaniment the completion of its efforts.

In the evolution of the talking-picture, nothing has been more interesting to observe than the gradual turning of the wheel of music. As the volume of talk diminished, as the front-rank directors perceived the artistic necessity of reducing dialogue to the essential minimum, the wheel has swung back well-nigh full circle to its former position of paramount importance. Such ingenuity as is displayed, for instance, in the trick of the musical bottle in



AN ADAPTATION OF SINCLAIR LEWIS'S FAMOUS NOVEL: RONALD COLMAN AND A. E. ANSON IN "ARROWSMITH." Samuel Goldwyn's latest film, "Arrowsmith," is now on at the Tivoli. Ronald Colman plays the young medical student who develops a new serum, and Helen Hayes takes the part of his wife. There is a strong supporting cast.

old days, nor the continuous accompaniment which was a *sine qua non* even when it had to be relegated to a tinny piano or a decrepit gramophone. But the atmospheric reinforcement of certain dramatic passages devoid of dialogue, such as occur in that impressive production by Viktor Trivas, "War is Hell," wherein Hanns Eisler's stirring music forms an integral part of the whole conception, may well be regarded as an indication of the return of the musical score to the talking-film of serious intention.

In the evolution of the medium of sound, certain aspects of silent technique, embracing as they did the fundamental qualities of kinematic art, have reasserted their claims, and in so doing have inevitably broken up the tide of speech. Into these quiet pools music has dropped to satisfy the demands of the ear.

## THE MULTILINGUAL FILM.

So long ago as last summer one of the English film trade papers published an article by its New York representative drawing attention to the fact that nearly all the big American producing companies had decided to suspend, for the time being at any rate, the making of multilingual versions of their pictures, because the financial results of such foreign editions were unsatisfactory.

Mr. A. E. Dupont's "Atlantic," the German version was infinitely more moving than the English, and I suspect the comparative failure over here of the same director's "Two Worlds," though it was acclaimed in Germany, was largely due to racial differences between the producer and his company. For the first time, Herr Erich Pommer's name has recently been associated with a non-success in England, though the same film, in its vernacular version, was a triumph in Berlin. In the case of "Congress Dances," the stars were already bilingual, and Director Erik Charell had had experience in producing English plays before he undertook the film. The cessation, or limitation, of the production of multilingual films is not, therefore, to be deplored.



A NEW METRO-GOLDWYN-MAYER FILM WRITTEN BY FREDERICK LONSDALE: ROBERT MONTGOMERY AND MADGE EVANS IN "LOVERS COURAGEOUS."

Robert Montgomery, who made such a success in the film version of Noel Coward's "Private Lives," again takes the part of an Englishman in "Lovers Courageous," now showing at the Empire Theatre. Madge Evans is the heroine.



"TO-MORROW AND TO-MORROW," AT THE PLAZA: A NEW FILM WITH RUTH CHATTERTON AND PAUL LUKAS.

That fine actress Ruth Chatterton plays the leading rôle in "To-morrow and To-morrow," and Paul Lukas (centre) is the brain specialist who loves her and cures her son.



# DESERT AIR ADVENTURES TO FETCH A MANUSCRIPT: A TRIP FROM PARIS TO TIMBUCTOO.



CLOSED WELLS IN THE REGGAN OASIS AS SEEN FROM THE AIR: A WATER SUPPLY SYSTEM THAT CONNECTS WITH UNDERGROUND TUNNELS (FOGGARAS) BRINGING WATER FROM THE HOGGAR MOUNTAINS.

THE MOST ISOLATED PETROL STATION IN THE WORLD: BIDON 5, A REMOTE DESERT OUTPOST REACHED BY THE AIR TRAVELLERS AFTER LEAVING REGGAN.



THE TRANS-SAHARAN TRANSPORT STATION AT REGGAN: AN AIR VIEW OF FRENCH ADMINISTRATIVE BUILDINGS IN A SQUARE-WALLED ENCLOSURE IN THE DESERT.



AN ANCIENT PRE-MOSLEM FORTIFIED CASTLE IN THE FOOT-HILLS OF THE HOGGAR MOUNTAINS: AN AIR VIEW OF THE RUINS, SHOWING WHITE-WASHED PILLARS BELIEVED TO BE ASSOCIATED WITH A MODERN CULT.



TIMBUCTOO AS SEEN FROM AN AEROPLANE: AN UNUSUAL VIEW OF THE FAMOUS AFRICAN CITY, SHOWING, IN THE CENTRE, A GATHERING OF PEOPLE AT THE NATIVE MARKET.

In connection with our photographs (on pages 542 and 543) illustrating the conditions of railway travel in the Sahara, it is stated that the great desert is not adapted for a regular air service, owing to the prevalence of violent sandstorms. All the more remarkable, therefore, is the recent aeroplane trip (to which the above photographs relate) from Paris to Timbuctoo and back, including a section of the Sahara, where a sandstorm caused a forced landing. The party consisted of Mr. William B. Seabrook, American adventure-writer, Mrs. Marjorie Worthington, American novelist, and Captain Vauthier, French airman and archæologist, who piloted the machine, a four-seater Farman with a Lorraine engine. Mr. Seabrook's main object was to obtain for



CONFERRING AT TIMBUCTOO WITH FATHER YACOUBA (CENTRE), WHOSE MEMOIRS WERE AN OBJECT OF THE EXPEDITION: MR. WM. SEABROOK (RIGHT) AND M. DUBOS (LEFT), FRENCH GOVERNOR.

publication the memoirs of his friend Father Yacouba, a native of Château-Thierry, who went to Timbuctoo about thirty-five years ago, discarded the robe, and married a native girl, by whom he is said to have had thirty children. During his long residence there, Father Yacouba, who is highly esteemed by the authorities, has studied native languages and the history of Timbuctoo since its occupation by the French, and has collected valuable notes and documents. He has only once revisited France, returning immediately to Timbuctoo, where he is happier away from the rush of modern life. Mr. Seabrook and Mrs. Worthington are preparing a book on his career and their own researches.



## DIFFICULTIES OF DESERT RAILWAY, INVOLVED IN A PROJECTED

## BUILDING: FORMIDABLE CONDITIONS £20,000,000 TRANS-SAHARAN LINE.



EVIDENCE OF THE UNSUITABILITY OF MOTOR TRANSPORT IN THE DESERT: A CAR LABOURING THROUGH DEEP RUNS OF SOFT SAND IN A TYPICAL REGION OF THE SAHARA.



A DESERT TRACK LIABLE TO BE OBLITERATED BY THE SHIFTING SAND-DUNES, RENDERING USELESS THE PYRAMIDAL "MILESTONES" MARKING THE ROUTE AT INTERVALS.



A HOPELESS COUNTRY FOR MOTOR TRANSPORT: PART OF THE SAHARA, WITH ITS WAVE-LIKE SHIFTING DUNES—A VAST OCEAN OF SAND ALMOST THE SIZE OF EUROPE.



EVEN THE RAILWAY BEGINS CLOGGED BY DESERT SAND: SHOVELLING SAND FROM A LINE ALREADY COMPLETED IN THE SAHARA—A SCENE SUGGESTIVE OF SNOW-DRIFTS.



PLANTATIONS OF GRASS ON DESERT DUNES TO PREVENT THEM FROM SHIFTING: A METHOD OF STABILISING THE SAND USED BY RAILWAY-BUILDERS IN SPECIALLY DANGEROUS PLACES.



SHOWING HOW THE SHIFTING SAND ENDOUCHES ON A RAILWAY IN THE DESERT: A SECTION OF LINE IN THE SAHARA WITH THE SLEEPERS ALMOST COVERED.



THE ENGINE OF A TRAIN PLOUGHING ITS WAY ALONG A LINE CLOGGED WITH SAND, CAUSING CLOUDS OF SAND AS IT GOES: THE ONLY MEANS OF RAPID TRANSPORT IN THE SAHARA.



A FORMIDABLE OBSTRUCTION, EVEN TO A RAILWAY, IN THE SAHARA: ANOTHER VIEW OF A LOCOMOTIVE ON A LINE ALMOST OBLITERATED BY SAND, DUE TO THE SHIFTING OF WIND-BLOWN DUNES.



WITH HOODS AND MOUTH-PROTECTION AGAINST SAND-STORMS: TYPICAL PASSENGERS ON A SAHARA LINE.



WEARING A MOUTH-BAND AS A PROTECTION AGAINST SAND-STORMS DURING A SAHARA RAILWAY JOURNEY: A NATIVE PASSENGER.



AN INCIDENT OF TRAVEL ON A RAILWAY IN THE SAHARA: A PASSENGER IN COSTUME AT THE GATE OF A STATION.



SAHARA RAILWAY: CONTRASTS OF A STATION.



A SATANIC EFFECT: AN ARAB RAILWAY PASSENGER IN THE SAHARA WEARING GOGGLES AS WELL AS A MOUTH-BAND AND A HOOD.



WELL WRAPPED UP FOR A RAILWAY JOURNEY IN THE SAHARA: TYPICAL NATIVE PASSENGERS LEANING OUT OF A CARRIAGE WINDOW.

The difficulties of railway construction in the desert are strikingly illustrated in these photographs, which are of special interest apropos a new French project for a vast extension of the railway system in the Sahara. It was reported recently that the Trans-Saharan Railway Bill, drafted by the French Ministry of Public Works, provides for building a line from the Mediterranean to the Niger at a cost of 2,500,000,000 francs (£20,800,000 at par), without allowing for interest on capital during construction. The cost of material and transport is estimated at 1,650,000,000 francs (£13,750,000 at par), more than half of which would be spent on rails, sleepers, and rolling stock. The delivery of material is expected to employ 35,000 persons for four years. In an article supplied with our photographs, the writer says: "One of the chief French Colonial problems is that of communications in the sand ocean of the Sahara, which in size almost equals Europe, and the building of a railway, which would ultimately unite the Cape with Gibraltar. Road transport must be ruled out, and regular air transport has obvious difficulties. Frequent sandstorms affect the air to a height of 2600 ft., and there is no water for cooling petrol engines during the intense heat. A regular motor-service would necessitate making roads through the sand-dunes, but,

owing to the shifting of the dunes, many places change so much that no marking of the route is permanent. Thus a railway seems to be the only solution. The starting point will be Bou Arfa, a military station in South Algeria, whence the line will go straight to the north bend of the Niger. From here one branch will go west via Timbuctoo to the port of Dakar, and another east to British Nigeria. There are great difficulties—the hardships of a tropical climate, dearth of water, and transport of material, besides the ever-present threat of the sand-dunes, which can obliterate the finished work when the strong Saharan wind blows. This danger will be lessened by planting vegetation, and underground tunnels. Whereas caravans take about three weeks to travel from Algeria to British Nigeria, trains will take only two-and-a-half days. For the comfort of passengers, it will be necessary to study the great differences in temperature. In the hot season the thermometer rises from morning frost to about 50 degrees (Centigrade), and at other times the nights are icy cold. The natives protect themselves against both extremes by wrapping up." Another interesting Sahara subject is illustrated on page 541—an aeroplane trip from Paris to Timbuctoo, with air photographs of scenes in the desert.



# BASED ON QUOTATIONS! "THE GARDENS OF THE NOVELISTS," AT OLYMPIA.

PHOTOGRAPHS BY CAPTAIN E. W. J. PAYNE, M.C.



1. THE ROCK GARDEN WHICH TAKES ITS FORM FROM A WORD-PICTURE IN MAURICE HEWLETT'S "REST HARROW": "ALPINE PLANTS GROW WILD UPON ENGLISH ROCK-FACES AT HIS WHIM. THE THING WAS DONE WITH EXTREME ART."



2. THE GARDEN WHICH TAKES ITS FORM FROM A WORD-PICTURE IN JOHN GALSWORTHY'S "IN CHANCERY": "OLD JOLYON HAD PLANTED SOME CUPRESSUS-TREES . . . THEIR DARK SPIRAL SHAPES HAD QUITE A LOOK OF ITALY."



3. "PERDITA'S GARDEN," WHICH OWES ITS BEING TO E. F. BENSON'S "MAPP AND LUCIA"—THE SECOND PHASE OF IT; SEMI-WILD AND NATURAL: "IT WAS GAY IN SPRING WITH THOSE FLOWERS ON WHICH PERDITA DOTTED."



4. "PERDITA'S GARDEN," WHICH OWES ITS BEING TO E. F. BENSON'S "MAPP AND LUCIA"—THE FORMAL PHASE OF IT: "A CHARMING LITTLE SQUARE PLOT . . . WITH PATHS OF CRAZY PAVEMENT . . . WHICH LED TO THE ELIZABETHAN SUNDIAL."



5. THE GARDEN WHICH DERIVES FROM THOMAS BURKE'S "THE FLOWER OF LIFE": "JANE FELT SHE MUST REMEMBER FOR EVER . . . HER ROCKERY AND HER BLUEBELL PATCH, HER LAWN AND HER ORNAMENTAL GARDEN."

"The Gardens of the Novelists" is one of the chief attractions of the "Daily Mail" Ideal Home Exhibition, which opened at Olympia on April 5 and will continue until the 30th of the month. As the general title suggests, the gardens derive from word-pictures in English fiction, are, as it were, illustrations to books by well-known writers; and in the list of them in the catalogue the appropriate quotation for each is given. There are seventeen of them, and he would be

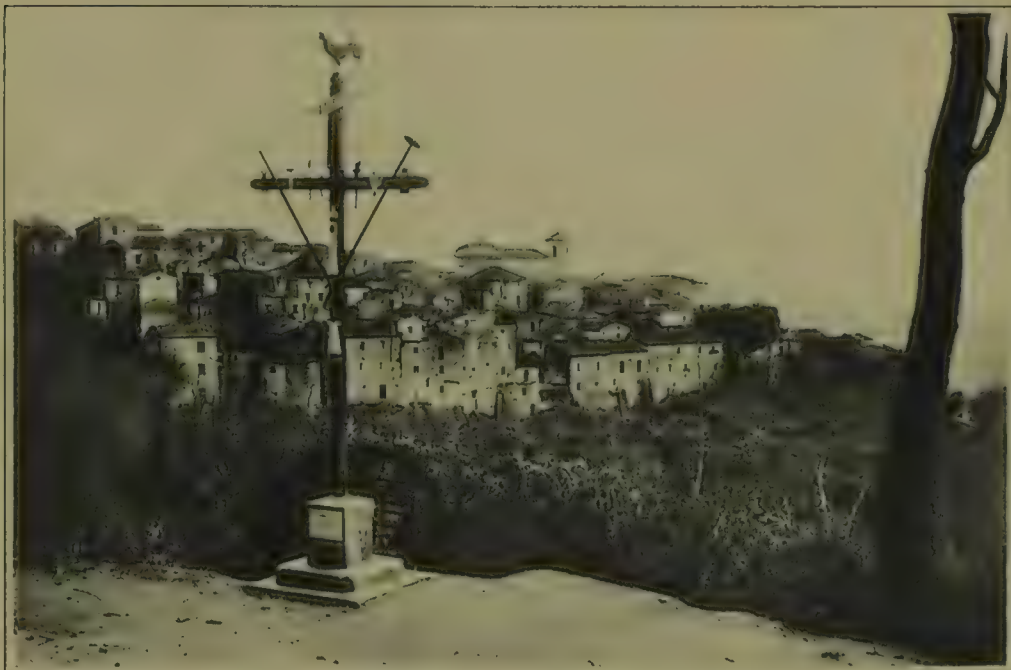


6. THE NATURAL "MOOR" GARDEN WHICH DERIVES FROM J. B. PRIESTLEY'S "THE GOOD COMPANIONS": "THE HIGH MOORLAND BETWEEN YORKSHIRE AND LANCASHIRE RISES . . . CLEAR IN THE PEARLY LIGHT OF SPRING."

daring who said which was the best. For the rest, it is right to note that No. 1 on our page is by Percy B. J. Murrell, the Nurseries, Orpington, Kent; No. 2, by Ronald S. Skelton, The Nurseries, Pirbright, Surrey; Nos. 3 and 4, by Carter's Tested Seeds, Raynes Park, London, S.W.20; No. 5, by R. Wallace, The Old Gardens, Tunbridge Wells; and No. 6 by Granville Ellis, 53-54, Haymarket, London, S.W.1. The skill used in their devising and making is very obvious.



## THE CAMERA AS RECORDER: RECENT EVENTS BY PHOTOGRAPHY.



WHERE MANY BUILDINGS HAVE SUBSIDED INTO A CAVERN: VILLA SAN STEFANO, BETWEEN ROME AND NAPLES, ONE OF THE OLDEST VILLAGES IN ITALY.

A part of Villa San Stefano, one of the oldest villages in Italy, which lies close to the road between Rome and Naples, recently began to subside into a cavern which had opened beneath it. Rumbblings had been heard for some time before; but it was thought at first that these were of volcanic origin. An examination by engineers proved, however, that under a section of the village which had always been thought to have been built upon a solid tufa rock foundation there was a cavern some 60 yards long by 20 yards wide. This cavern, it is supposed, had been caused by infiltrations of water during the centuries. On March 31 the walls of one of the cottages showed large cracks; and the population was promptly evacuated. A few hours afterwards a roar was heard and, one by one, the cottages over the threatened area collapsed and disappeared into a huge gaping fissure in the ground.



RUINS AT VILLA SAN STEFANO: A PHOTOGRAPH SHOWING THE LIP OF THE CAVERN, WHICH IS BELIEVED TO HAVE BEEN FORMED BY INFILTRATION OF WATER.



PROMINENT FIGURES IN THE HAWAIIAN MURDER TRIAL: (L. TO R.) E. LORD AND A. JONES, THE TWO SAILORS ACCUSED; MR. ROBERT BELL, BROTHER OF MRS. GRANVILLE FORTESCUE; MRS. GRANVILLE FORTESCUE; MRS. MASSIE, THE ALLEGED VICTIM OF AN ASSAULT BY THE DEAD KAHAWHAWAI; AND LIEUT. MASSIE, HER HUSBAND.

The trial of Mrs. Granville Fortescue, her son-in-law, Lieut. Thomas Massie, and two blue-jackets, Edward Lord and Albert Jones, on a charge of having abducted and murdered Joe Kahahawai, a young native, began at Honolulu on April 4. The selection of the jury was expected to last a week, as each side is allowed twenty-four challenges. The trial itself is likely to continue for two or three weeks. Mr. Clarence Darrow (who is 75) is counsel for the defence. He is the most famous criminal lawyer in the United States. Mr. John Kelly, newly appointed to the post of Public Prosecutor, represents the State. It was stated that Mrs. Fortescue would tell the jury what took place in her home on the day Kahahawai was killed. It was anticipated that Lieut. Massie would outline a defence of accidental homicide, and that Mrs. Massie would tell of a series of events, including an attack upon her, which preceded the death of Kahahawai.



COUNSEL FOR THE DEFENCE IN THE HAWAIIAN MURDER TRIAL: MR. CLARENCE DARROW, THE CELEBRATED U.S. CRIMINAL LAWYER.



THE PARTHENON FLOOD-LIT ON GREEK INDEPENDENCE DAY: A VIEW FROM THE INSIDE OF THE TEMPLE, SHOWING THE LOVELY EFFECT ACHIEVED BY THE ILLUMINATION OF THE MARBLE.



THE WORLD-FAMOUS PARTHENON FLOOD-LIT FOR THE FIRST TIME: ONE OF GREECE'S MOST PRECIOUS ANCIENT BUILDINGS, AND THE FAIREST GEM OF THE ACROPOLIS, EMBELLISHED BY THE MODERN INVENTION.

On March 25, the anniversary of the national rising against the Turks, in 1821, Independence Day was celebrated in Greece. On this occasion the buildings on the Acropolis at Athens were flood-lit. The prominent position of the Acropolis, and the fine proportion and bold outlines of the ruins, made this a spectacle of sublime beauty. We here illustrate two views of the world-famous Parthenon, flood-lit for the first time. An illustration of the Memorial to the Greek Unknown Soldier (unveiled on Independence Day) will be found on page 552. Some of our readers may be interested to learn that Mr. H. A. L. Fisher, President of the Hellenic Travellers' Club, accompanied by Lord Conway and Lord Tomlin, laid a wreath before the Memorial on Sunday, March 27.



## CHINA'S EX-EMPEROR BECOMES RULER OF MANCHURIA: INAUGURAL SCENES.



THE EX-EMPEROR OF CHINA ON HIS WAY TO ASSUME THE RULE OF MANCHURIA: HSUAN TUNG, WITH HIS WIFE, STARTING FOR CHANGCHUN.



THE EX-EMPEROR'S PALACE AT CHANGCHUN, THE NEW CAPITAL OF MANCHURIA: THE ENTRANCE GATEWAY DECORATED FOR HIS INAUGURATION—SHOWING A SENTRY ON GUARD.



SISTERS OF THE EX-EMPEROR: A PHOTOGRAPH TAKEN AT THE TIME OF HIS INAUGURATION THOUGH NO WOMEN ATTENDED THE CEREMONY.



ANNOUNCING THE NEW MANCHURIAN GOVERNMENT TO THE SPIRITS OF HIS ANCESTORS: THE EX-EMPEROR OF CHINA (CENTRAL KNEELING FIGURE) PERFORMING RELIGIOUS RITES ON THE DAY OF HIS INAUGURATION.



THE PRESIDENT OF THE NEW MANCHURIAN STATE COUNCIL, CHENG HSIAO-HSU, READING THE OATH OF ALLEGIANCE: AN INCIDENT OF THE INAUGURATION CEREMONIES HELD AT CHANGCHUN.



PUBLIC CELEBRATIONS IN THE NEW CAPITAL OF MANCHURIA (NOW NAMED MANCHOWKUO): A PICTURESQUE TRIUMPHAL ARCH ACROSS A DECORATED STREET AT CHANGCHUN.

As noted on our front page, the ex-Emperor of China, Hsuan Tung, was installed as head of the reorganised State of Manchuria (now known as Manchowkuo), on March 9, at the new capital, Changchun, where he had arrived, with his wife, on the previous day. In the evening there was a banquet, at which they appeared in evening dress and the band played modern airs. "The inaugural ceremony," writes Mr. G. W. Gorman of the "Daily Telegraph," one of the few foreigners present, "was extremely brief. First a short proclamation was read, declaring that the new nation had been created, and offering its direction to the deposed



PATRIOTIC STRAINS ON THE EX-EMPEROR'S INAUGURATION: A WHITE-PLUMED MILITARY BAND PLAYING THE MANCHURIAN NATIONAL ANTHEM.

monarch. His written reply was read by a former official of the Imperial House, . . . and was substantially as follows: 'I hereby found the new State, based on virtue and benevolence with a distaste for strife. The rule by wise Kings over a happy State is thus realised. All my countrymen should work together for this goal.' . . . Women played no part in the proceedings, although peeping feminine faces were observed through the curtained windows of the President's residence. . . . Japan's interest and complete support was disclosed by a large representation of military and diplomatic officials."



# THE GERMAN PRESIDENTIAL ELECTION: HITLER—AND THE EX-CROWN PRINCE.



THE FORMER CROWN PRINCE INTERESTED IN THE STAHLHELM, AN ORGANISATION HE SEEMS TO HAVE ABANDONED IN FAVOUR OF THAT OF THE NAZIS: TAKING THE SALUTE AT A RALLY AT BRESLAU; WITH MARSHAL VON MACKENSEN (RIGHT) AND GENERAL VON SEECKT (LEFT).



WHEN HERR ADOLF HITLER REOPENED HIS CAMPAIGN IN BERLIN ON APRIL 4, AT THE END OF THE COMPULSORY TRUCE: THE GREAT CROWD IN THE LUSTGARTEN GIVING THE FASCIST SALUTE WITH UPSTRETCHED ARMS, AND SHOUTING "HEIL!" AT AN APPROPRIATE MOMENT.



WHEN HERR HITLER WAS SPEAKING IN THE LUSTGARTEN: A GENERAL VIEW SHOWING THE NAZI LEADER AT THE MICROPHONE (CENTRE FOREGROUND), FACING A HUGE CROWD DIVIDED INTO SECTIONS BY PEAK-CAPPED MEN OF THE "STORM DETACHMENT."



HERR HITLER SPEAKING IN THE LUSTGARTEN, WHERE HE DELIVERED THE FIRST OF HIS THREE SPEECHES ON APRIL 4: THE NAZI LEADER AT THE MICROPHONE WHEN HARANGUING THE CROWD, ONE OF THE LARGEST SEEN THERE.

The compulsory Easter truce having expired, the campaign in connection with the second ballot of the German Presidential election, which will take place on Sunday, April 10, began at noon on April 3. Amazement, not unmixed with consternation, was caused by the announcement that the former Crown Prince had issued from his castle of Oels a message in which he said: "As I consider a solid national front absolutely essential, I shall vote for Adolf Hitler in the second ballot." This was dated April 1—and Germany is notoriously fond of April 1 jokes, even in her big newspapers—but, as we write, its authenticity has not been

challenged. If he did pen the declaration, the former Crown Prince not only broke his pledge to abstain from politics, but made matters worse by signing as "Wilhelm, Crown Prince." His previous leaning was towards the Stahlhelm, to which belong Princes Oskar and Eitel Friedrich; while Prince August Wilhelm is a Nazi. On April 4, Herr Hitler made three speeches in Berlin. The first was in the Lustgarten. S.A. ("Storm Detachment") men kept the huge crowd in sections, as one of our photographs shows. These men did not don the prohibited uniform, but all wore badges and blue peaked caps.



# PERSONALITIES OF THE WEEK:

# PEOPLE IN THE PUBLIC EYE.



CANON ELLERSHAW.

Died March 31; aged 69. Until recently Vice-Chancellor of the University of Durham. Master of University College, 1919; Vice-Chancellor of the University, 1930. An Honorary Canon of Durham Cathedral.



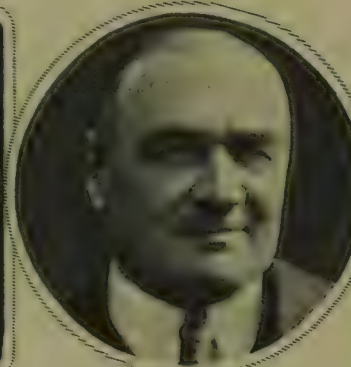
MR. C. H. COLLINS BAKER.

Retiring from the positions of Keeper of the National Gallery and Surveyor of Pictures to the King, to fill a post at the Huntington Library and Art Gallery, San Marino, U.S.A. Keeper of the National Gallery, 1914.



DR. F. E. BRIGHTMAN.

Great liturgist and historian. Died March 31; aged 75. Fellow of Magdalen, Oxford, 1903. Wrote "Liturgies, Eastern and Western" and "The English Rite." Contributed to the "Dictionary of English Church History."



LIEUT.-COL. C. W. BIRKIN.

Died April 3, aged 67. Well-known racehorse owner and breeder and cattle breeder. Bred Diolite, winner of Two Thousand Guineas; Hotweed, winner of the Grand Prix, 1929; and Brulette, winner of the Oaks last year.



MR. JUSTICE GODDARD.

New High Court Judge, in place of Mr. Justice Rowlatt. Has a wide knowledge of commercial matters and banking law. Recorder of Poole, 1917-25, and of Bath, 1925-28, when he became Recorder of Plymouth.



A GROUP AT DOWNING STREET DURING THE VISIT OF THE FRENCH MINISTERS TO LONDON: (L. TO R.) MR. W. RUNCIMAN, PRESIDENT OF THE BOARD OF TRADE; MR. NEVILLE CHAMBERLAIN, CHANCELLOR OF THE EXCHEQUER; M. TARDIEU, THE FRENCH PREMIER; MR. RAMSAY MACDONALD; M. FLANDIN, FRENCH MINISTER OF FINANCE; M. FLEURIAU, FRENCH AMBASSADOR; AND SIR JOHN SIMON, SECRETARY OF STATE FOR FOREIGN AFFAIRS.

M. Tardieu, the French Prime Minister, and M. Flandin, the Minister of Finance, arrived in London on April 3 from Paris. M. Tardieu visited Downing Street. Mr. MacDonald subsequently made a statement in which he deprecated "suspicion in connection with the meeting between M. Tardieu and myself." "This week," he stated, "the Four-Power Conference is to sit and consider the economic problems of the Danubian States. There are no agreements beforehand." M. Tardieu also made a statement to the Press which included the following words: "To say nothing of their precious friendship, Great Britain and France are bound by a common responsibility, moral as well as political, arising out of the means at their disposal, and of the identical aspirations of their citizens for an era of peace, fair play, and work." The next morning the formal conversations began at Downing Street, and were continued after a luncheon at which Mr. MacDonald was host. That evening, M. Tardieu left for Paris. M. Flandin, however, remained in London to represent France at the Four-Power Conference.

(Continued opposite.)



THE MAHARAJAH OF NAWANAGAR.

It was announced in Delhi on April 3 that the Maharajah Jam Sahib of Nawanagar had been elected Chancellor of the Chamber of Princes for the coming year. The Maharajah received 36 votes; the Maharajah of Alwar, two; and other candidates one. The Maharajah of Nawanagar is better known in England as "Ranji."



THE TRAGIC DEATH OF A PROMINENT YOUNG CONSERVATIVE M.P.: THE LATE MR. EDWARD MARJORIBANKS.

Mr. Marjoribanks was found shot dead on April 2. He was 32 years of age. He had been President of the Union at Oxford. Subsequently he wrote a most successful Life of Sir Edward Marshall-Hall; and he was engaged on a Life of Lord Carson. He was elected Conservative M.P. for Eastbourne in 1929, and again last year.



MR. NORMAN MCKINNEL.

Mr. Norman McKinnel, famous as a player of stern old-men parts, died on March 29, aged 62. At 28 he was engaged by Beerbohm Tree. He acted in Bernard Shaw's "Candida" in 1904, and "Don Juan in Hell" in 1907. His acting in John Galsworthy's "Strife" in 1909 caused a sensation. He played Sylvanus Heythrop in "Old English," 1924.





A CHARMING MEMORY OF THE FRENCH ART EXHIBITION: "MADAME BOUCHER,"  
BY FRANÇOIS BOUCHER (1703-1770).

LENT TO THE EXHIBITION OF FRENCH ART (HELD RECENTLY AT BURLINGTON HOUSE) BY D. DAVID-WEILL, OF PARIS.

AMONG the various examples of Boucher's art shown at Burlington House was this charming portrait of his wife. "Madame Boucher," said a note in the Exhibition catalogue, "worked with her husband, engraved some of his designs, and copied several of his pictures in miniature. She was several times his model, and appears in his Academy diploma work of 1734 as Armide; in the 'Déjeuner' in the Louvre; in a portrait in the Salon of 1761 (of which only a sketch by Gabriel St. Aubin remains), and in a portrait drawing in the Bonnat collection at Bayonne." To this account of her it may be of interest to add a few further details gleaned from some of the books on French art inspired by the London Exhibition, and recently reviewed in our pages. Thus, in Mr. Eric Underwood's "Short History of French Painting," we read: "Boucher married in 1733, when she was seventeen years old, the beautiful Marie Jeanne Busseau, who, herself a skilful engraver, was the model of several of his paintings. La Tour did a pastel of her at the age of twenty-one, and Diderot, referring to her portrait by Roslin, painted when she was forty-five, mentions her as 'qui est toujours belle.'" The above picture exemplifies to some extent Mr. Underwood's remark elsewhere: "Boucher introduced a light and gay colour scheme into his paintings and employed 'sweet' and insipid blues and pinks; the pink, usually called 'rose du Barry,' will always be associated with his name." Another allusion to the painter's wife occurs in "French Art in French Life," by Hugh Stokes. After recalling that, as a young man, Boucher engraved 125 plates from the works of Watteau (whom he appears never to have met), Mr. Stokes continues: "Upon the completion of this task came (in 1727) the first of two visits to Italy. The artist then married a lovely girl of seventeen, who acted as his model, worked in his studio, engraved his pictures, copied them, sold them—particularly to the Comte de Tessin, the Swedish Minister in Paris; there is really a little scandal here—and, in the most praiseworthy fashion, remained, to quote the critical Diderot, 'always beautiful.'" Summing up the significance of Boucher's art, other than in portraiture the same author says: "He was the incarnation of his age. . . . Fate was kind in taking him off the scene before the executioners arrived." Our readers will remember that a kindred work to the above—Boucher's portrait of Madame de Pompadour (from the National Gallery of Scotland at Edinburgh)—was reproduced in colour in our issue of January 2 last. A few days ago, it may be added, another exhibition of French art was opened, by the French Ambassador, in the City Art Gallery at Manchester, including some 120 pictures, most of which had been on view at Burlington House, and were lent by their owners for a further six weeks.



# The Bi-Centenary of Fragonard: A Masterpiece of Colour Harmony.

LENT TO THE RECENT EXHIBITION OF FRENCH ART AT BURLINGTON HOUSE BY WILDENSTEIN AND CO., PARIS AND NEW YORK.



"LE JEU DE LA MAIN-CHAUDE" ("TOUCH WOOD"), BY JEAN H. FRAGONARD: A WONDERFULLY POETIC WORK PAINTED FOR BARON DE ST. JULIEN, AS WAS THE FAMOUS "ESCARPOLETTE."

These pictures present two scenes very typical of that *joue-de-vie* which permeates the work of the French masters of the eighteenth century. One, the "Main-Chaude," depicts the pastimes of a joyous company of young people; the other, the "Cheval-Fondu," the frolics of a group of boys. In the foreground of both is a pair of lovers occupied in amorous talk. The painter has succeeded, with exquisite art, in blending into a perfect harmony the lively tones of costumes

and flowers, the russet tints of trees and foliage, and the distant blues of the dream landscape, which recall Watteau in a striking fashion. These two precious canvases, which are in Fragonard's earlier manner, were painted between 1767 and 1774 for Baron de St. Julien, a celebrated connoisseur of painting and art critic, who had commissioned from Fragonard the famous "Escarpolette" (now in the Wallace Collection), so often reproduced. We find them next in

[Continued opposite.]



# A Companion Fragonard: A Gem of Eighteenth-Century Art.

LENT TO THE RECENT EXHIBITION OF FRENCH ART AT BURLINGTON HOUSE BY WILDENSTEIN AND CO., PARIS AND NEW YORK.



"LE JEU DE CHEVAL-FONDU" ("THE GAME OF HORSES AND RIDERS"), BY JEAN H. FRAGONARD (1732-1806): AN EXQUISITE SCENE, AKIN TO THE PICTURE OPPOSITE, PORTRAYING THE GAMBOLS OF CHILDHOOD.

*Continued.*  
the gallery of William Hope, whose residence in the Rue St. Dominique was one of the most frequented resorts of elegant Parisians at the beginning of the Second Empire. Hope, who had assembled there a collection of true masterpieces, led in Paris a life of fashionable eccentricity, surrounded by a kind of feminine Court composed of eighteen women, all carefully chosen for their artistic talents. On Hope's death, the two Fragonards figured in the

salon of Jenny Coulon in Paris, and then in the celebrated Péreire collection, whence they passed, after the sale in 1872, into that of Count Pillet-Will. They were exhibited at the Exposition des Alsaciens-Lorrains in Paris in 1885, and in 1910 at the Exhibition of Eighteenth-Century French Art in Berlin. It may be recalled that the bi-centenary of Fragonard's birth occurred on April 5, on which date he was born in 1732, at Grasse.





*Dunlop –  
in a class  
by itself*





# DARKEST NEW GUINEA.

BEING AN APPRECIATION OF

"ACROSS NEW GUINEA FROM THE FLY TO THE SEPIK": by IVAN F. CHAMPION.\*

(PUBLISHED BY CONSTABLE AND CO., LTD.)

THIS volume chronicles, with an engaging simplicity, what the present Lieut.-Governor of Papua describes as "the most difficult and important work of exploration performed in any of the islands" in the group which is governed from Port Moresby. In command of the expedition was Mr. Charles H. Karius, an Assistant Resident Magistrate in Papua: Mr. Champion himself was an Officer-in-Charge of a Police Camp, and the expedition, in which these two officers were the only white men, was officially known as the North-West Patrol. Its object was to trace the Fly River to its source, to cross the central range, and then follow the Sepik River down to its outlet—a task which had never before been achieved.

"Formidable" would be a pallid adjective to describe the obstacles which confronted the explorers. By water, great and dangerous rivers had to be navigated on rafts built on the spot with no material except what the country itself provided. By land, apart from the minor incidents of jungle, swamp, and landslides, the mountain country presented a "Limestone Barrier" of ferocious difficulty. The disposition of the natives was unknown, though their habits when hostile were only too well known. Dialect differed from tribe to tribe, and for the most part the only means of communication was sign language. But perhaps the greatest problem of all was that of supplies. New Guinea is a country extremely deficient in the means of subsistence. Most of its staple articles of diet are vegetable—taro, sweet potatoes, bananas, sago, and pandanus—and the supply even of these insubstantial foods is so uncertain that the natives themselves are frequently in want, and it is never safe, in remote parts, to depend on local commissariat. Transport, therefore, is a matter of the utmost anxiety, even when native carriers can be found: and it can be imagined that there are not many volunteers for this kind of journey, even for the dazzling reward of

hospitable that it is difficult to account for its enthusiasm except on the assumption that the white man was taken to be some sort of supernatural creature: and, indeed, mere politeness compelled him to concur in the natives' positive assumption that he "came from heaven." Whatever the explanation, hospitality at Bolivip, both in spirit and in substance, was without limit, and no attention was too great for the hosts. The carriers, for the first and last time, were rewarded, beyond the dreams of avarice, for their exertions. "I walked to the door and looked in to warn the carriers against petty thieving, but my words remained unspoken, I was too amazed at the sight before me. Two big fires were blazing, before which the carriers sat surrounded by the natives of Bolivip. Some of the carriers were giving in sign language a graphic account of their wanderings, and others were sitting with their backs against posts, arms folded, eyes half-closed, mouths open, waiting

The aristocrat of this interesting community was the chief Tamsimara, who rendered invaluable services to the second expedition. "His was a remarkable personality. Never in his association with us did he take advantage of his position. It is true that he always wanted something, and his appealing eyes were hard to resist; when we did refuse, occasionally, he understood, and did not sulk. This savage was a gentleman. Without him we were like a rudderless ship, and often in the days to come we wished that he had been with us to guide our faltering course."

Mr. Champion made the return journey—a voyage of the liveliest peril and adventure—down the Fly on rafts. He covered 500 miles in twenty-six days, and "not a single item of our equipment, except those stolen, had been lost." The *Elevala* met him on the river on July 11. In the following September the explorers set out from Port Moresby, with a party of forty-five, for a second attempt at the same enterprise. Friends and counsellors at Bolivip were not encouraging as to the prospects, but the explorers were not to be daunted, though the initial barrier of the limestone country was enough to deter any but the indomitable. "Worse and worse it grew; limestone rocks with razor-like edges to clamber over; chasms 20 to 30 feet deep to cross by rotten tree-trunks, by thin saplings, or the roots of trees. These bridges were covered in moss, which added to the difficulty of keeping one's balance on them; a false step would have meant falling into an abyss or impalement on needle-pointed pinnacles of limestone. We descended into large potholes varying from fifty yards to a hundred yards in diameter, and from thirty to a hundred feet deep, and had to clamber out of them; sometimes we heard the sound of water in some subterranean channel, but of surface-water there was none."

Constantly and painfully climbing over this kind of country, the expedition reached an altitude of 8300 feet,



FIG. 1. COVETED INSIGNIA FOR HOMICIDE IN A SOUTHERN DISTRICT OF NEW GUINEA: BEAKS OF THE HORN-BILL WORN BY A CHIEF OF MOROBE IN HIS DECORATIVE HEADDRESS.

Photographs by E. W. P. Chinnery, F.R.G.S. (See Illustrations and Article on the two succeeding pages.)



FIG. 2. INITIATION CEREMONIAL INSTRUMENTS WHICH WOMEN ARE FORBIDDEN TO SEE: SACRED FLUTES PLAYED (IN PAIRS, AS ALWAYS) BY ELDERS OF ASMUNGUA VILLAGE, ON THE SEPIK RIVER IN NEW GUINEA.

six pounds per month. The explorers had to fall back on native prisoners for their carriers, and on the whole, considering the hardships, they seem to have performed their task with great fortitude, though it was inevitable that there should be thefts, discontent, and desertions which at times threatened to become serious. "Day after day through the steaming hot jungle they carried 40 lb. loads, and having carried a load they had to go back over the same track more than once and get another. Except for a mouthful of sago at one period, and a little game occasionally, their sole diet had been rice." At one stage Mr. Champion seriously injured his knee, and had to be carried, in great pain, over the most heartbreaking country. The carriers on that occasion seem to have risen to almost superhuman efforts, and throughout the whole adventure the native police who accompanied the expedition appear to have behaved with the highest devotion and resource.

Two attempts at the journey were made by Mr. Karius and Mr. Champion. The first started out on Dec. 3, 1926, and, though it failed of its main object, produced extremely interesting results. The party was carried up the Fly by steamer to the highest navigable point, and within four months it reached a point, about 615 miles from the mouth of the Fly, "where our real work was to begin." "We had come a distance of nearly a hundred miles from where we had landed from the *Elevala*, but in making those hundred miles towards our objective we had traversed on foot nearly a thousand." The appalling limestone country was safely crossed, but after six months of effort it became apparent that the whole party could not attain the objective, and it was decided that while Mr. Karius went on with a small mobile party, Mr. Champion was to return to Daru with the rest. Disappointing though this was for him, the reader will scarcely regret it, for the return journey was eventful in the highest degree.

Having explored two rivers, Mr. Champion discovered the village of Bolivip, where he met with a reception so



FIG. 4. FACE-DECORATION IN NEW GUINEA: A NATIVE OF THE KUNAI COUNTRY, IN THE PLAINS BEHIND AITAPE, WITH AN ORNAMENT PIERCING HIS NOSTRIL, AND A LONG CYLINDER THROUGH THE LOBE OF HIS EAR.

The photographs of native customs in remote districts of New Guinea here reproduced form an interesting pendant to Mr. Ivan F. Champion's book, "Across New Guinea from the Fly to the Sepik," reviewed on this page, but are taken from another source. They belong to the same series as those given on the succeeding double-page with a descriptive article by Mr. A. C. Haddon, F.R.S. The illustrations are numbered in a sequence beginning on this page and continuing on the double-page, the numbers corresponding with Mr. Haddon's references to the various subjects.

eagerly for the succulent morsels of hot taro which their Bolivip friends were actually placing in their mouths. Surely my men must have thought that they had entered Paradise!" This friendliness, of course, was not entirely without *quid pro quo*, in the shape of tomahawk, knife, or steel adze, which were the summit of ambition among these Stone Age savages; but there was also a genuine cordiality and delicacy of feeling, for on a later visit to the same village, when food was not so plentiful, one of the hosts burst into tears, and at first would take no payment, because he had not enough taro to give in exchange for the great riches of a steel implement.



FIG. 3. NATIVE ANTI-MOSQUITO PROTECTION IN NEW GUINEA: A MATTING-COVERED SLEEPING-BAG FOR SEVERAL OCCUPANTS, WITH A NATIVE ENTERING AT THE RIGHT-HAND END, AT KORIGO VILLAGE ON THE SEPIK RIVER.

and suffered from extreme cold. At one point it ascended 3000 feet within a mile. Torrential rain was a daily occurrence. At last from the heights the River Takin was seen flowing along its valley. "On a projecting rock stood Tamsimara pointing to the valley and calling: 'Wok Takin! Wok Takin!' It was the Promised Land!" But there was much besides promise in that land. There were still long and hazardous voyages by water. For the crippled Mr. Champion there was an agonising journey of eleven days on a stretcher, until "I felt that I must walk or I should go mad." There was a belt of almost impenetrable swamp and jungle to be hacked through. "Myriads of insects—ants, lizards, scorpions—covered the fallen trees, and many were the cries of pain from the natives." Bridges had to be thrown across streams, and rafts constructed, despite scarcity of suitable timber, for the final voyage down the Sepik. Five hundred miles up that river, on Jan. 17, 1928, the *Elevala* met the spent but triumphant adventurers and took them to its bosom.

The greatest danger might have been expected to come from hostile natives; but, on the whole, they did not appear to be unfriendly or aggressive, once they were convinced of the pacific intentions of the strangers. On one critical occasion, however, bloodshed was averted only by the imperturbable presence of mind of Mr. Karius: to walk, with complete unconcern, towards a line of savages standing three deep, with bows and arrows drawn, shows a degree of sangfroid which is the only passport in the wilds of Papua. Only occasionally we get a hint of the horrors which lurk behind primitive life. Thus, of a carrier who died near the end of the journey: "He was buried in a banana grove in the dark, and the grave disguised with old leaves, for we knew too well the wild New Guinea custom." As Sir Hubert Murray points out in his introduction, it was the most remarkable achievement of all this great piece of pioneering that "tact and patience ensured the establishment of friendly relations even when the outlook was decidedly unpromising." The exploit was fittingly signalled by the award of the Patron's Medal of the Royal Geographical Society. C. K. A.

\*"Across New Guinea." By Ivan F. Champion. With Introduction by Sir Hubert Murray, Lieut.-Governor of Papua. Illustrated. (Constable, 15s. net.)



## WONDERS OF NATIVE ART AND CULTURE IN LITTLE-KNOWN PARTS OF NEW GUINEA.



FIG. 5. REMARKABLE NATIVE WOOD-CARVING IN NEW GUINEA: DETAIL OF A CARVED SLAB OF WOOD (OUTSIDE A MOUND WITHIN A CIRCLE OF STANDING STONES) AT ANGERMAN VILLAGE, ON THE SEPIK RIVER (SEEN ALSO IN FIG. 9).

1.

"THESE photographs from the Territory of New Guinea," writes Mr. A. C. Haddon, "illustrate the diversity of culture that characterises that inexhaustible island. The wearing of beaks of the hornbill is the coveted insignia for homicide, and a chief of Morobe, in the south, at the mouth of the Waria River, has a fine headdress of these, and is decked with other typical ornaments (Fig. 1, on preceding page). The elaborate masks adorned with the tusks of wild boars, worn by two men from the same place (Fig. 10), are fighting accoutrements that impart the courage, ferocity, and daring of the wild boar to the wearer, while at the same time they are supposed to intimidate the enemy. Another type of native from the Kunai country, in the plains behind Aitape, on the north coast, is shown in Fig. 4 (on preceding page); this man has the wings of his nose perforated to carry ornaments, and an exceptionally long cylinder is passed through the lobe of his ear. At Wanima, near the border of Netherlands New Guinea, the women have remarkable keloids (raised cicatrices), as is the custom among many dark-skinned peoples. Some of them also wear a great number of ear-rings. The remaining photographs

[Continued in No. 2.]



FIG. 11. A RARE TYPE OF MONUMENT IN ALLUVIAL COUNTRY: AN ANCIENT STANDING STONE, ONE OF A CIRCLE, CARVED TO REPRESENT A HUMAN FIGURE, AT ANGERMAN.

PHOTOGRAPHS BY E. W. P. CHINNERY, F.R.G.S., GOVERNMENT ANTHROPOLOGIST TO THE TERRITORY OF NEW GUINEA. ARTICLE BY A. C. HADDON, F.R.S., LATE UNIVERSITY READER IN



FIG. 6. A MOUND OF EARTH, WITH DECAYED BOARDS AND STANDING STONES (USED IN SACRIFICIAL RITES), OUTSIDE A CEREMONIAL HOUSE IN PARUMPAL VILLAGE: AN INTERESTING FEATURE OF NATIVE CULTURE IN NEW GUINEA.



FIG. 9. ANCIENT STANDING STONES, WITH A CENTRAL MOUND ENCLOSED BY WOODEN SLABS: MYSTERIOUS RITUAL STRUCTURES AT THE VILLAGE OF ANGERMAN, IN THE SEPIK RIVER DISTRICT.

4.

higher than the others, and is decorated with a large, deeply carved human face; this or other boards may be surmounted by an elongated conical projection. Associated with these railed-in mounds are standing stones forming a row or partially surrounding the mound. The mound has not previously been recorded, and there are only two



FIG. 12. AN UNCOMMON SACRED SEAT, CARVED OUT OF A SECTION OF TREE-TRUNK: AN INTERESTING TREASURE FROM A TAMBARAN (CEREMONIAL HOUSE) AT THE VILLAGE OF PARUMPAL.

were taken on the Sepik River, where there is a wonderfully rich culture, concerning which we know only the external features; an intensive study of this region would yield most valuable information and doubtless would provide a key to much that is obscure in the ethnography of New Guinea. The difficulty of communicating with the natives of this great river can be appreciated when it is realised that there are some twenty-four different languages, or at any rate dialects, of such great divergence that they constitute different languages for the natives themselves. This confusion of tongues is so great that, in spite of constant feuds, some

mentions of the stones. Reche, in 1913, gave a less clear photograph of that seen in Fig. 11, 'from 293 kilometre village' (now known as Angerman). He describes it as one of three standing stones; the outer ones are smaller, and so weathered as to show only traces of carving. He points out that the occurrence of these stone monuments is remarkable in this alluvial country, and that there is no stone nearer than the Hunstein Mountains, 140 kilometres (about 87 miles) distant by the river. Chinnery (1927), describing the neighbouring village of Mindimbit, says that, facing one of the ceremonial houses, are eight rough standing stones, *kambak*, of great antiquity; each has a name, seven are standing, and the fallen one is called 'Mindimbit.' Father Kirschbaum told Chinnery that these stones play some part in the sacrificial rites of the people; human flesh is not eaten, but a portion of the body of a person killed is laid beneath one of the stones.



of the tribes feel the need of better communication, and therefore send children as language scholars to a stranger village in order that later they may act as interpreters, and, being regarded as neutrals, can play the part of peace-makers. But, even so, natives know very little beyond the area of their own village, and are at a loss for the names of villages not far off. Hence there is some ambiguity about the names of many villages recorded by travellers. Noticeable features of most of the villages are the high-spired, large and ornate ceremonial houses, or *tambaran* (spirit house), which contain a wealth of highly decorated ritual objects, and their gables

[Continued in No. 3.]



FIG. 7. SURROUNDED BY STANDING STONES (BROUGHT FROM A GREAT DISTANCE) THAT PLAY A PART IN RITUAL SACRIFICES: AN ENCLOSED MOUND IN FRONT OF A DWELLING HOUSE AT PARUMPAL VILLAGE.

## WEIRD MASKS AND WOOD-CARVINGS; AND MYSTERIOUS SACRIFICIAL STONES.



FIG. 8. OLD CARVED HOUSE-POLES AT THE VILLAGE OF PARUMPAL, IN THE SEPIK RIVER DISTRICT OF NEW GUINEA: FINE EXAMPLES OF NATIVE SKILL IN WOOD-CARVING.

3.

are often ornamented with great, deeply-carved wooden human faces (Fig. 13); the house-poles are often richly carved (Fig. 8); one which is about to be erected (Fig. 14) has conical eyes and shows a tongue protruding from the mouth, as in Maori carvings. The clay faces on human skulls, which are found in large numbers in the ceremonial houses, are also frequently painted in a manner that recalls the face-decoration of the Maori of New Zealand. An important part is taken in initiation ceremonies by sacred flutes (Fig. 2, on preceding page), which are always played two at a time and may not be seen by women; these sacred flutes have a definite distribution in New Guinea and are indicative of a particular cultural spread. The swampy, alluvial flats of the Sepik breed clouds of mosquitoes, and sleeping-bags (Fig. 3, on preceding page) are constructed, into which the people crawl to obtain some relief from these malaria-infested pests. Figs. 5, 6, 7, and 9 illustrate a detail of culture that is of exceptional interest. In one area of the Sepik, in the open space in front of a ceremonial house is a mound of earth surrounded by vertical slabs of wood, the central and front one of which is

[Continued in No. 4.]



FIG. 10. ORNATE MASKS ADORNED WITH WILD BOAR TUSKS, BELIEVED TO IMPART THE ANIMAL'S COURAGE AND FEROCITY TO THE WEARER: TWO EXAMPLES FROM MOROBE, IN NEW GUINEA.

5.

Chinnery adds: 'Similar standing stones are to be seen in other villages, but, in each case, their origin is obscure. It appears that such rock does not occur anywhere in the district. These stones belong to a culture, the relics of which, in the shape of standing stones and stone circles, may be seen in other parts of the Pacific.' Reche also figures a similar circular fence of painted boards outside a ceremonial house in '252 kilometre village' (Timbunke). In front of the *tambaran* at Parumpai village, and taken out of it, is a rare sacred seat carved out of a piece of the trunk of a tree (Fig. 6), which is shown on a larger scale in Fig. 12; there is a large male figure in front, and subsidiary lateral human figures. Nothing is known about its significance.'—At the risk of repetition, we may point out that the foregoing article by Mr. Haddon, who is a well-known authority on ethnological subjects, and the accompanying photographs taken by Mr. Chinnery, the official anthropologist to the Territory of New Guinea, are of special interest in connection with a new book reviewed on the preceding page, namely, "Across New Guinea from the Fly to the Sepik," by Ivan F. Champion. The first four of Mr. Chinnery's photographs, it may be added, will also be found on that page.



FIG. 13. A HEART-SHAPED GABLE ORNAMENT IN FRONT OF A CEREMONIAL HOUSE AT THE VILLAGE OF ANGERMAN: A TYPE OF WOOD-CARVING REPRESENTING A HUMAN FACE, OFTEN FOUND ON A *TAMBARAN*.



FIG. 14. A NEW GUINEA PARALLEL TO MAORI CARVINGS: A FACE WITH CONICAL EYES AND PROTRUDING TONGUE, ON A HOUSE-POLE READY FOR ERECTION AT PARUMPAL.

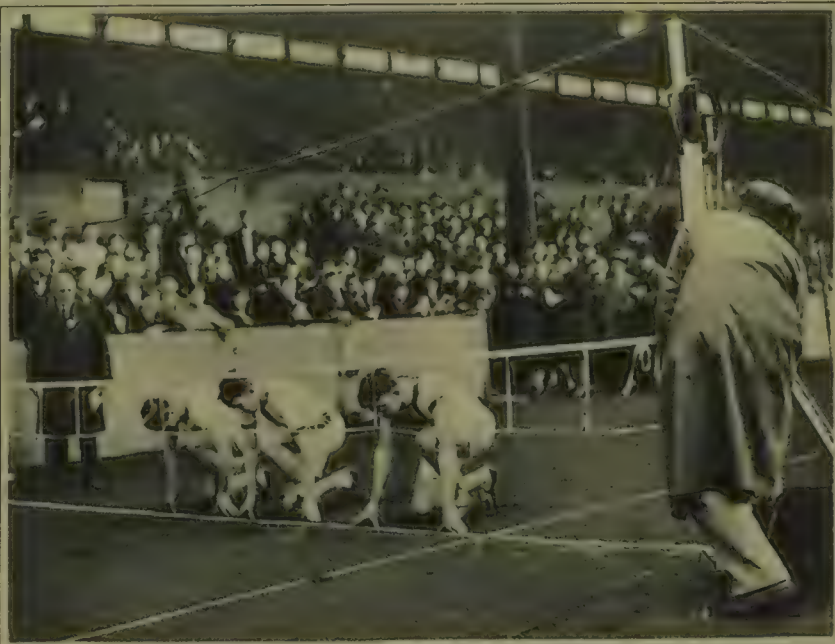


# FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



THE ENGINE OF THE FIRST TRAIN TO ENTER THE VATICAN CITY: AN INCIDENT OF THE INAUGURATION OF THE NEW RAILWAY INTO PAPAL TERRITORY IN ROME.

The new railway into the Vatican City was recently completed, and a few days ago the service was inaugurated by the entry of the first ordinary train into the Vatican station. Our illustration shows the locomotive which drew it standing alongside the platform, with the dome of St. Peter's in the background. The train started from the Roman station of St. Peter's and crossed a bridge into the Papal territory—a memorable innovation in the annals of the Vatican.



THE FIRST "STARTING-GATE" USED IN ATHLETICS: THE START OF A HEAT IN THE QUARTER-MILE AT THE PUBLIC SCHOOLS SPORTS—THE GATE BEFORE THE RUNNERS.

In the Public Schools Sports, held at Stamford Bridge on April 1 and 2, a starting-gate, designed by Mr. Rottenburg, was used for the first time at any athletic meeting. Though it had proved effective in preliminary tests, a mishap occurred in the first heat of the quarter-mile, when one runner broke and became enmeshed in the webbing before it was released automatically by the starter's gun. Lancing and St. Lawrence tied for the Cup.



A MONUMENT TO THE GREEK UNKNOWN SOLDIER AT ATHENS: THE SCENE JUST AFTER ITS UNVEILING BY M. MICHALAPOULOS (THIRD FROM LEFT IN RIGHT-HAND GROUP).

On the Greek Day of Independence (March 25) the monument to the Greek Unknown Soldier was unveiled by the Vice-President, A. Michalopoulos. The monument is set in front of the former Royal Palace, and consists of a marble tomb (on which rests a silver lamp) and a bas-relief on the stone wall above. The relief represents a fallen Greek warrior. Photographs of the Parthenon, which was flood-lit on the same occasion, will be found on page 545.



A GIGANTIC COOKERY COMPETITION IN PROGRESS: A REMARKABLE FEATURE OF THE TENTH INNKEEPERS' FAIR AT BERLIN.

The tenth Innkeepers' Fair opened at Berlin on April 2. A noteworthy feature was a model week-end hotel. We here illustrate one of the several cooking tournaments which were organised under the auspices of the Berlin Gas Company and the Berlin Municipal Offices. These competitions included one for wives of restaurant proprietors, another for housewives expert at the gas-stove, and even one for actors! The prizes totalled some 10,000 marks.



FOR SALE WITH OTHER CONTENTS OF CHESTERFIELD HOUSE: ONE OF A MAGNIFICENT SET OF CHIPPENDALE ARMCHAIRS.

Arrangements were made for the contents of Chesterfield House, which belongs to the Earl of Harewood, to be sold by Messrs. Sotheby on April 7. The lots include a very fine set of four Chippendale mahogany armchairs. They are beautiful examples of Chippendale's French style, and the backs and seats are covered with the original Soho tapestry.



THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: "LANDSCAPE WITH RIVER AND CATTLE"; A WATER COLOUR BY COTMAN.

John Sell Cotman (1782-1842) ranks with J. R. Cozens, Turner, De Wint, and Constable as one of the greatest of English water-colour painters. His genius lay mainly in his sense of design, combined with simplification and harmony of colour. "Landscape with River and Cattle," which was given to the Museum in 1894 by Mr. J. E. Taylor, admirably shows the distinctive character of Cotman's work—his power of manipulating broad flat washes of pure colour and of leaving light spaces where the tint of his first wash shows through the superimposed second wash.



# POSTAGE STAMPS FOR THE MUSICAL—INCLUDING A FINE HAYDN PORTRAIT.

STAMPS COURTEOUSLY LENT BY MESSRS. STANLEY GIBBONS, LTD., 391, STRAND, W.C.2.



1. Austria, 1922: Mozart. 2. Austria, 1926: Nibelung Series; Gunther's Journey to Iceland. 3. Austria, 1922: Schubert. 4. Austria, 1926: Nibelung Series; Hagen and the Rhine Maidens. 5. Austria, 1922: Beethoven. 6. Ukraine, 1921: Peasant Musician. 7. Irish Free State, 1922: Harp. 8. Germany, 1926: J. S. Bach. 9. Poland, 1927: Chopin. 10. Germany, 1926: Beethoven. 11. Uruguay, 1895: Opera House. 12. Spanish Guinea, 1931: Native drum. 13. Austria, 1926: Nibelung Series; Quarrel between Kriemhilde and Brunnhilde. 14. Estonia, 1924: National Theatre and Opera House. 15. Russia, 1921: Sciences and Arts Series; Music represented by a lyre. 16. Finland, 1931: Ancient Finnish Harp. 17. Austria, 1926: Nibelung Series; Rüdiger greets

the Nibelungs. 18. Hungary, 1925: Bugle. 19. Austria, 1922: Haydn. 20. United States, 1926: Bell. 21. Austria, 1922: Brückner. 22. Russia, 1929: Trumpet. 23. Poland, 1919: Paderewski. 24. French Somali Coast, 1915: Native drum. 25. Mexico, 1923: National Opera House. 26. Tripolitania, 1931: Arab Bagpipe Player. 27. Latvia, 1928: National Theatre and Opera House, Riga. 28. Belgium, 1929: Belfry at Bruges, with its celebrated "carillon." 29. Austria, 1922: Wolf. 30. Austria, 1926: Nibelung Series; Dietrich overcomes Hagen. 31. Azores, 1925: Pianoforte in Castelo Branco's Study. 32. Austria, 1926: Nibelung Series; Siegfried after killing the dragon. 33. Austria, 1922: J. Strauss.

We here continue our reproductions of sets of postage stamps of peculiar interest. The specimens given, it will be noted, include an Austrian issue bearing a portrait of Haydn, the bi-centenary of whose birth is now being celebrated, as recorded on our "Notebook" page. And others gain topicality from the preliminary announcement of the arrangements made by the Covent Garden Opera Syndicate for a four weeks' Wagner Festival at the Royal Opera, beginning on May 9, with Sir Thomas Beecham and Professor Robert Heger as conductors: for the series issued by Austria in 1926 (Nos. 2, 4, 13, 17, 30, and 32) present a number

of scenes from the Nibelung Legends, the basis of "Der Ring der Nibelungen." As a whole, the stamps show strange contrasts between the primitive and the sophisticated; between instruments such as the simple native drums of Nos. 12 and 24, or the Arab bagpipe seen on No. 26, and the modern piano in No. 31. The contrast is equally strong between the Ukrainian peasant in No. 6, playing a kind of rustic guitar, and such pastmasters of the technique of a complex instrument as Paderewski (No. 23) or Chopin (No. 9); or composers like Mozart (No. 1), Schubert (No. 3), Johann Strauss (No. 33), and Beethoven (Nos. 5 and 10).



# THE WORLD OF SCIENCE.

## THE GREAT GREY SEAL.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

A BILL for the protection of the great grey seal (*Halicharus grypus*) is just about to be presented to Parliament, and I have been asked to further this good cause by giving some information as to the food of this animal. This request reveals at once the motive behind the Bill—a desire to show that those who have made it a stern necessity are quite wrong in their assumptions that the presence of this animal endangers our food-supply, on account of the heavy toll it levies on our "marketable marine fishes." I wonder how many birds and beasts would be left to us if all those who clamour for the right to exterminate "vermin" had their way. For it must be remembered that all are included under this offensive term which are not desired to furnish "sport," or which cannot be exploited for the market.

This country spends enormous sums annually on what it is pleased to call "education." This, in effect, is becoming more and more an endeavour to cultivate "mental gymnastics." Its real aim should be to inculcate clear thinking. The fundamental problems presented by living bodies, including our own, have no part in it. How many men and women can you persuade to-day that at least the broad outlines of the phenomena of life are essential to our well-being? In this matter of the wild life of the countryside or the exploitation of the sea, our policy is solely based on greed. And, to justify this, crude assumptions are foisted on us as if they were well-ascertained

In our courts of justice we do not act on the principle "Hang him first and try him afterwards"! But, whenever and wherever this or that bird or beast becomes suspect, that suspicion is immediately

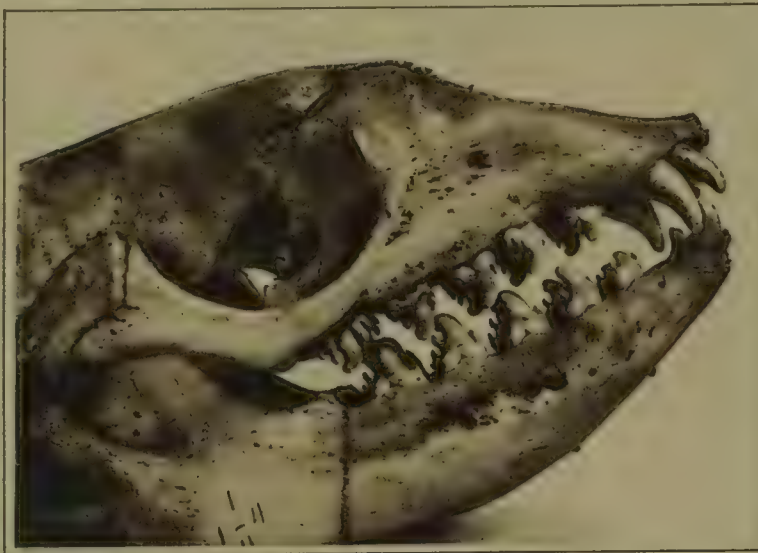
want to see intelligence behind that trade; and when they jeopardise their own particular interests, they no less certainly jeopardise mine.

And there is another point not to be lost sight of. We have no right to exterminate any animal. We have entered into a great heritage, and it is our bounden duty to posterity to hand on every possible source of information concerning living animals to those who come after us. We concede this point in regard to ancient monuments, but a great responsibility is ours to see that these still living species do not presently also become "ancient monuments," to be seen only in glass cases in museums, till they become moth-eaten and vanish utterly. I have said that we do not know what is the staple diet of the great grey and common seals. All that we can say is that they "eat fish." But we have no evidence whatever that they in any way endanger, or even damage, our supply of food-fishes.

Scientific expeditions sent to the Antarctic have supplied us with a great deal of information as to the food of the seals inhabiting those regions. I have just been examining some skulls of seals for the purpose of studying the form of the teeth in relation to the food which forms their staple diet; but the results of that examination I can now only give in a very condensed form. All but one were fish-eaters. That exception was the crab-eating seal (*Lobodon carcinophagus*). Its teeth (Fig. 1) are remarkable, for they are split up into pointed cusps which have a curious function. The animal feeds on the crustacea known as *Euphausia*, which they

capture by seizing mouthfuls of sand and mud containing their prey. The water is driven out between the interstices of the cusps and the solid matter is swallowed, the sand and grit serving to break up the hard bodies of the crustaceans.

This remarkable mechanism has apparently been derived by modification of the teeth seen in the great leopard seal (*Stenorhynchus leptonyx*). And we find it again in a simplified form in our common seal. But the grey seal has very different teeth, resembling those of, say, Weddell's seal (*Leptonychotes weddelli*). All these teeth, then, reflect subtle differences not only in the food, but in the mode of feeding. Hence, then, we may infer that the common seal and the grey seal do not compete with one another for food. But before we proceed to exterminate these animals, and at the same time stamp out all hope of obtaining an answer to a most important question, let us make some effort to discover what they feed on. It may well prove that, like owls and kestrels, they are our friends, not our enemies.



1. THE SKULL OF THE CRAB-EATING SEAL (*LOBODON CARCINOPHAGUS*): A PHOTOGRAPH SHOWING THE VERY REMARKABLE TEETH, WITH THEIR CUTTING EDGES BESET WITH POINTED CUSPS SET WIDE APART, WHICH SERVE (LIKE THE BALEEN OF A WHALE) TO DRAIN OFF THE WATER AND LEAVE THE SOLID FOOD IN THE MOUTH.

Crab-eating seals feed mainly on the crustaceans known as *Euphausia*. Occasionally a fish is eaten. In old age the seals seem to subsist largely on seaweed.

translated into "proof positive," and the death penalty follows. This is a sorry state of affairs. But the aftermath of this folly is even more deplorable. We talk of the ravages of seals on our fish-supply—quite unsubstantiated—as a matter of grave concern; yet make no comment when we read of a whole cargo of fish thrown overboard because of a glut in the market which would make their landing unprofitable; nor are we at all perturbed when we read of tons of immature, unmarketable fish destroyed every year in the trawl-nets and thrown overboard.

We indignantly insist that nothing shall be done in "restraint of trade" or of "sport," when protective measures are put forward to prevent extermination. The "trade," in fact, demands freedom to cut its own throat if it is so minded. The

whaling industry is a case in point, for it seems that there may soon be no more whales to kill. The fur-seal industry was faced with a similar crisis, but the United States Government stepped in and saved not only the trade, but, what is more important, the seals. Some may ask: "Why more important?" My answer is that, as a biologist, I also claim, impudent though I may be, to have a voice in this matter.

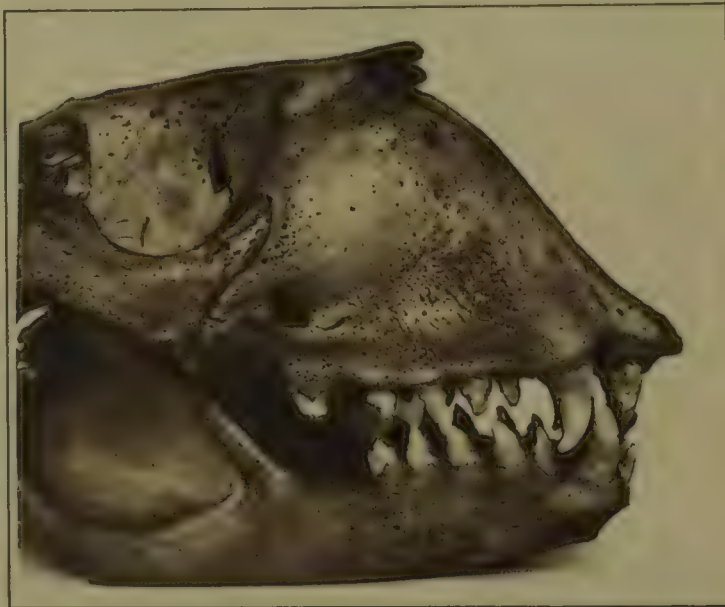
In the first place, these threatened species furnish materials for study of the very first importance from a scientific point of view, and I resent the contention that the interests of those who are engaged in the exploitation of these animals come first. No less am I disturbed by the knowledge that they are killing geese that lay golden eggs. For let no one suppose that the success or failure of this or that animal industry is a matter of supreme indifference to me. Our ability to survive among the nations depends entirely on our success in trade, of whatever kind. But I do



2. THE SKULL OF THE COMMON SEAL (*PHOCA VITULINA*): A SPECIES ACCUSED BY FISHERMEN OF DESTROYING FISH AND KILLED FOR THAT REASON; BUT WHOSE DIET IS STILL, SCIENTIFICALLY SPEAKING, UNKNOWN; THOUGH WHELKS APPEAR TO BE EATEN OCCASIONALLY.

facts. Every owl or kestrel killed is supposed to represent more pheasants for the battue in October. Every seal killed means more fish on the fishmonger's slab. These are gross and unfounded assumptions, tricked out by specious arguments to look like facts—"hard facts," which are supposed to be so precious to us all.

Now, what "facts" can we produce to justify the slaughter of the great grey seal—and, equally, of the common seal, which is just as viciously persecuted? We have none. All that we can say is that these animals eat fish. A year or two ago, a thousand common seals were destroyed on the Wash, to satisfy the insistent demands of the fishermen. Yet no attempt was made by any qualified person to examine the contents of the stomach of a single one of these victims of imaginary crimes. In spite of that holocaust, we still do not know what forms the staple diet of the common seal. I know of a case in the north of Scotland where seals are relentlessly shot down all through the year because of the damage they do to the salmon-fishing. Damning evidence of their ravages was supposed to have been shown when one year there was almost a famine in salmon on the particular river flowing into this "seal-infested" area. But the next year was a "bumper" year, in spite of the presence of seals in undiminished numbers.



3. THE SKULL OF THE GREAT GREY SEAL (*HALICHARUS GRYPUS*): THE SEAL WHOSE PROTECTION FROM THE PROBABLY QUITE UNJUSTIFIED RANCOUR OF FISHERMEN IS BEING SOUGHT BY ACT OF PARLIAMENT.

The cheek-teeth of this animal take the form of pointed spikes without cusps, as in Weddell's seal, which feeds on fish, cuttlefish, and crustacea. If the grey seal eats cuttlefish, then its presence on our coasts must be of benefit to fishermen! But, as yet, there is no certain information as to the staple diet of this animal.



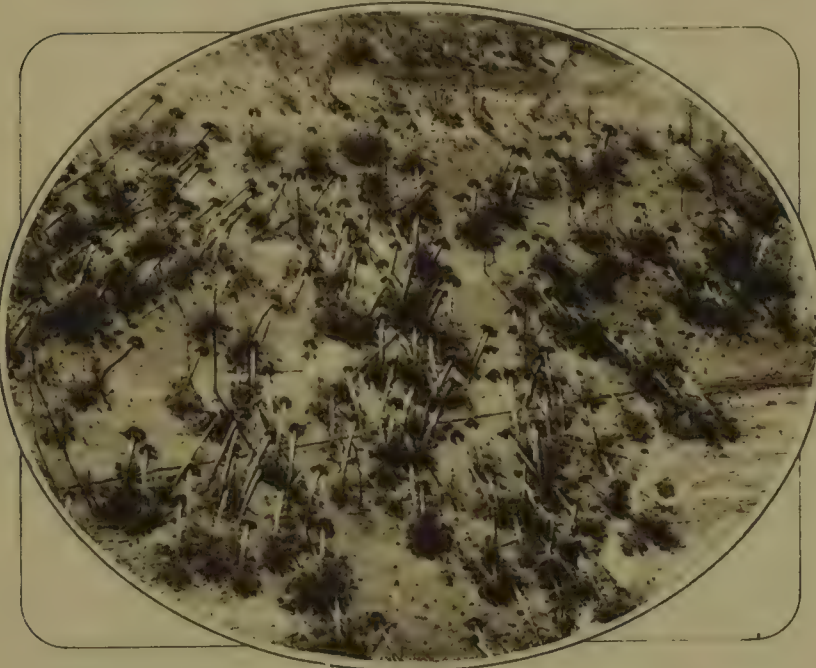
## NATURE'S WARFARE: THE TORNADO.

32

## MAN'S WARFARE: THE AIR TORPEDO.



A DISASTER IN WHICH MORE THAN THREE HUNDRED PERISHED: THE WRECKAGE OF A HOUSE IN WHICH SEVEN WERE KILLED IN NORTHPORT, ALABAMA.



IN THE WAKE OF THE HURRICANE: AN UPROOTED FOREST IN ALABAMA, PHOTOGRAPHED FROM 7000 FEET; SHOWING THE TREES STREWN LIKE MATCHES.



A WRECKED HOUSE IN HAMILTON, OHIO, IN WHICH SIX PEOPLE WERE TRAPPED: THE TOLL OF THE SERIES OF TORNADES WHICH SWEEPED THE SOUTHERN STATES.

On March 21 and 22 a series of tornadoes swept the five Southern States of Alabama, Georgia, Tennessee, South Carolina, and Kentucky, and inflicted great loss of life and property. Over three hundred were killed, and it was estimated that more than 2500 other persons were injured and 7000 rendered homeless. Damage to houses was suffered as far north as Ohio. The tornado swept inland from the Mississippi, and zig-zagged in a northerly direction over an area at least three hundred miles long. The southern part of Alabama, where tropical hurricanes are not infrequent, escaped the brunt of the tornado, but in the northern part the damage to property, estimated at 2,000,000 dollars, was greater than has ever been caused before by storm. Since the disaster occurred over regions not usually subject to destructive winds, it was believed that much of the wrecked property was not covered by windstorm insurance, with the result that many of the homeless must rely on charity. In Alabama rescue work was rendered difficult by the torrential rains which followed the tornado.



LAUNCHING THE TORPEDO: THE FIRST MACHINE SPECIALLY DESIGNED FOR THE COMBINED FUNCTIONS OF TORPEDO-CARRYING AND BOMB-DROPPING.



THE TORPEDO ENTERING THE WATER: A REMARKABLE PHOTOGRAPH TAKEN DURING THE RECENT TRIALS ON THE "VILDEBEEST" TORPEDO BOMBERS.



SHOWING HOW THE TORPEDO IS CARRIED—SUSPENDED UNDER THE MACHINE READY FOR DROPPING: A CLOSE-UP VIEW OF THE 18-INCH WHITEHEAD TORPEDO.

A new weapon for the Royal Air Force—the Vickers "Vildebeest" Torpedo Bomber—has undergone successful tests and will shortly be introduced into the Service. The "Vildebeest" is described as a definite advance on any previous torpedo bombers, and is, in fact, the first machine specially designed to carry out both functions. Previous aircraft used for torpedo work have been modified bombers. The machines, fitted with Bristol "Pegasus" radial air-cooled engines of 525 h.p., and carrying 18-inch Whitehead torpedoes, are intended for coastal defence, operating from land aerodromes. A machine of similar type, fitted with a Hispano stationary engine, has been sold to the Spanish Government, and a further twenty-six are in course of construction at Cadiz for the Spanish Air Force. This order was obtained in free competition with other Powers, and the decision of the Spanish Government to adopt this type illustrates again the prestige of British aircraft abroad. The name of Whitehead has been associated with torpedo design ever since, in 1864, a Scottish engineer of that name produced the prototype of the modern weapon.



# BOOKS OF THE DAY.

BIOGRAPHY often tends to merge into history, especially when the subject is an eminent statesman. The biographer must then strive, as best he may, to blend the personal with the universal. That has been done, with conspicuous ability, in two fresh instalments of a monumental work, which forms an indispensable contribution to the annals of our time—namely, "WOODROW WILSON." Life and Letters. Vol. 3. Governor, 1910-13; and Vol. 4. President, 1913-14. By Ray Stannard Baker. Illustrated (Heinemann; 12s. 6d. each). The first two volumes were sub-titled respectively "Youth, 1856-1890," and "Princeton, 1890-1910." In the third, we see the college professor entering the political stage, and trace his progress through his election as Governor of New



A WOOD-ENGRAVING WHICH HAS BEEN "ECHOED" BY MR. RICHARD SICKERT IN ONE OF THE PAINTINGS REPRODUCED ON THE OPPOSITE PAGE: "THE UNEXPECTED RENCONTRE"—BY SIR JOHN GILBERT, WHO DID MUCH WORK FOR "THE ILLUSTRATED LONDON NEWS."

Sir John Gilbert has been described as "the mainstay" of "The Illustrated London News" for thirty years from its foundation. A note on his methods may be of interest in view of the many retrospects on technical developments which will be embodied in our forthcoming "Ninetieth Birthday Number." "It was quite usual," we are told in the "Dictionary of National Biography," "for the Editor to send a messenger to Gilbert's house at Blackheath with a wood-block and a request for a drawing of a given subject; Gilbert would improvise and complete, in an hour or so, a drawing ready for the engraver to cut in facsimile."

Jersey, his activities in that office, and subsequently the greater campaign, against Roosevelt and Taft, which placed him at the head of the nation. The fourth volume covers his first year as President, and ends with the death of his wife and the outbreak of war in Europe, leaving him on the threshold of world politics.

These two substantial volumes, between them, practically amount to a political history of the United States during a period of six or seven years. I can only say, as a general impression, that the author has succeeded in making the story singularly human and vivid, by telling it largely in the form of letters or records of personal meetings and conversations. Incidentally, he gives us revealing sidelights on many of Wilson's contemporaries, including, besides his two competitors for the Presidency, such men as George Harvey, Walter Hines Page, W. J. Bryan, and Colonel E. M. House. For most English readers, no doubt, and for Europeans in general, the deepest interest of this biography will belong to the still-awaited portion concerning President Wilson's reactions to the war and his emergence as a world figure at the Peace Conference. That is only natural, seeing also that his visit to Europe made him known in person to thousands of people on this side of the Atlantic. I remember myself, for instance, catching a glimpse of him smiling genially on the crowd, hat in hand, from an open carriage in Fleet Street. To any serious student of international affairs, however, all these volumes will make a powerful appeal, as a picture of academic and political life in the States, full of colour and movement, apart from its primary purpose as a memoir of America's greatest idealist.

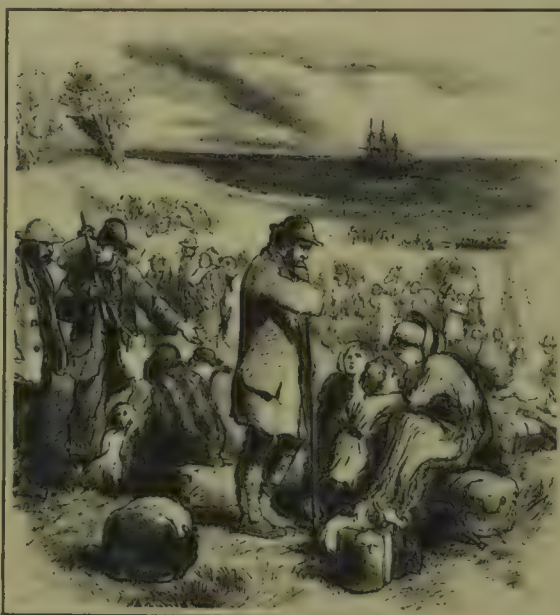
One thing that strikes me forcibly is the depth of his devotion to literature, and especially to poetry. We are constantly reminded that he was essentially a man of letters, and both he and his wife regretted the old idyllic privacy which they had to forsake for the glare and blare of publicity. Take, for example, Professor Harper's reminiscence of an evening at the White House. "Mr. Wilson stretched himself out on the hearthrug and recited poetry, as we had often heard him do. It is no mere coincidence that Wordsworth should have been the favourite poet of Wilson and Sir Edward Grey. He is the poet for statesmen."

Wordsworth's political doctrine did not accord with that of another poet, whose centenary falls next September,

and has already evoked more than one literary tribute. Standard rank will at once be awarded to "SIR WALTER SCOTT." By John Buchan. With Portrait Frontispiece from a Sketch by Sir Edwin Landseer (Cassell; 9s. 6d.), a comprehensive and scholarly work by the ideal biographer of Scott among living writers, one who is not only a compatriot, but a distinguished disciple in historical romance. Besides the life-story, Mr. Buchan gives a critical account of each poem and novel, and of the circumstances in which it was written. Every page bears evidence of intimate knowledge and sympathetic insight. Nowadays, Lockhart's multiple volumes are too much for the ordinary reader, and, moreover, the son-in-law's hero-worship has inevitably been succeeded by a period of disparagement, and Scott, like many another Colossus, has suffered from the iconoclasts always willing to pull down heroes from their pedestals. It was necessary to disinter him from mountains of adulation and at the same time to remove the mud of detraction. Mr. Buchan has performed both tasks with equal felicity: Scott emerges more human and lovable, but still a grand figure, both as man and writer.

Discussing his political ideas, in his early twenties, Mr. Buchan writes: "These were the years of the Revolution in France, but to Scott it was no blissful dawn, as it appeared to the young Wordsworth, but a carnival of disorder distasteful to the lawyer, and a menace to his country hateful to the young patriot. . . . In practice, he regarded all men as his brothers, but he would have nothing to do with whimsies about the Brotherhood of Man." Nevertheless, he maintained a lifelong friendship with Wordsworth, who visited him during his last autumn (in 1831), and there wrote his farewell sonnet to "the old friend whom he widely differed from and deeply loved." A few weeks later Scott set out on a Continental tour, from which he came back a dying man, and just missed seeing another famous contemporary and co-centenarian—Goethe. The lives of the German sage and the Border laird had touched at several points. A translation from Goethe was "the first publication to which Scott put his name" (in 1799). In 1818 Scott met, at an Edinburgh dinner, "a young man who entertained him with an account of a recent visit to Goethe at Weimar, and was promptly bidden to Abbotsford. The young man was one John Gibson Lockhart, a briefless advocate who dabbled in literature." Elsewhere we are told that "Goethe placed *Waverley* 'alongside the best things that have ever been written in the world.'"

Comparisons need not be odious, and it is interesting to read concurrently "THE LAIRD OF ABBOTSFORD." By Una Pope-Hennessy. An Informal Presentation of Sir Walter Scott (Putnam; 7s. 6d.). This is a lively, outspoken book that grips the reader's attention throughout. The author has re-read Lockhart, she tells us, many times, but considers that "its numerous omissions and misstatements conduce to make it but a fallible guide." Her "condensed bibliography" shows that Dame Una has turned on her literary lion the full light of modern opinion. It was well that Scott should be portrayed also by a woman biographer, and in some particulars the feminine touch is discernible, to pleasing effect. The furniture of Abbotsford, for instance, is described in detail, while much space is given to Scott's marriage, and to his earlier love affair. Dame Una differs noticeably from Mr. Buchan in her view as to the relative depth of Scott's feelings towards "Green Mantle" and the French girl who became his wife, and discusses more fully the latter's rather involved



THE WOOD-ENGRAVING BY SIR JOHN GILBERT WHICH MR. SICKERT "ECHOES" IN HIS PAINTING "EMIGRANTS AT MELBOURNE," REPRODUCED ON THE OPPOSITE PAGE.

antecedents. The romance which ended in their union, she declares, is expressed in "The Bridal of Triermain," "the poem of all others in which he reveals himself." Mr. Buchan merely says that Scott "amused himself by scribbling this curious production" while engaged in

composing "Rokeby," and published it at first "as a piece of mystification," wanting it to be attributed to Erskine.

Here follow some books which might interest the Wizard of the North if he could, by some magic spell, come among us to-day. The lawyer in him, as well as the chivalrous Scot, would appreciate "THE PERSECUTION OF MARY STEWART." The Queen's Cause: a Study in Criminology. By His Honour Sir Edward Parry. With eight Plates (Cassell; 21s.). A delightfully original approach to an immortal *cause célèbre*. "Although this is not a biography of Mary," writes the learned author, "yet you cannot state the case against the criminals who conspired against her without describing the life and circumstances of their victim."

Next come biographical studies of two of Scott's literary contemporaries. One of them, whom he once invited unavailingly to Abbotsford, is presented in a new light in "LAMB BEFORE ELIA." By F. V. Morley. Illustrated (Cape; 10s. 6d.). The author sees in Charles Lamb a dual personality—the real man, and the mask of "Elia." Here, by the way, Wordsworth figures in convivial mood, chaffed by Lamb, at a dinner party that included Keats. We meet Lamb again, this time as an admirer of the art of Blake, in "THE LIFE OF WILLIAM BLAKE." By Mona Wilson. With Frontispiece (Peter Davies; 10s. 6d.). This able study of a difficult subject reappears here in a cheaper reprint (with certain accessories omitted) of a limited edition issued by the Nonesuch Press in 1927.

Both as poet and antiquary, I think, Scott would have been intrigued by "ENGLISH POSIES AND POSY RINGS."



THE WOOD-ENGRAVING BY SIR JOHN GILBERT WHICH MR. SICKERT "ECHOES" IN HIS PAINTING ENTITLED "IDYLL," WHICH IS REPRODUCED ON THE OPPOSITE PAGE: "AN EMBARRASSING MOMENT."

A Catalogue with an Introduction by Joan Evans, B.Litt.Oxon., D.Litt.Lond. (Oxford University Press and Humphrey Milford; 10s. 6d.). Needless to say, the word "posy" is here used not, as now, in its popular but secondary sense of a bunch of flowers, but in its original meaning of a "posy," or verse motto, inscribed on finger-rings from very early times. Thus Hamlet asks Ophelia—

Is this a prologue, or the posy of a ring?

Much erudition in curious lore has been gathered into these pages—invaluable to collectors—by the sister of that great archaeologist, Sir Arthur Evans, of Knossos fame. While on the subject of "posies," I must also mention a fresh half-dozen added to Messrs. Benn's Augustan Books of Poetry (paper covers; 6d. each), that popular series which recently celebrated a numerical centenary. The six new poets represented are George Crabbe (a 1932 "centenarian"), John Galsworthy, Arthur L. Salmon, Evelyn Underhill, Robert Nichols, and Robert Frost.

As a man of letters, Scott would make new friends in two notable volumes of criticism—"VIEWS AND REVIEWS." A Selection of Uncollected Articles, 1884-1932. By Havelock Ellis. First Series: 1884-1919. With Portrait Frontispiece (Desmond Harmsworth; 10s. 6d.); and "PERSONALITY IN LITERATURE." By R. A. Scott-James (Secker; 7s. 6d.). Mr. Havelock Ellis's Open Letter to Biographers, written about 1896, has perhaps had something to do with the modern revolt against formality.

Finally, as a practical bookman, with experience alike of success and disaster on a huge scale, Scott would doubtless be eager to study our modern conditions, as set forth, by one who knows them intimately both as writer and publisher, in "AUTHORS AND THE BOOK TRADE." By Frank Swinnerton (Gerald Howe; 5s.). Mr. Swinnerton's chastening chapter on reviewers has touched me nearly, especially the dictum that "it is more than one man's job to read all that is published." His strictures on feuds, coteries, and "gang warfare," however, do not trouble my conscience. From that sort of thing I remain happily immune. To whichever of his categories I may be relegated, I am not a literary "gangster." C. E. B.



## SICKERT "ECHOES" ENGRAVINGS BY ONE OF OUR FIRST CONTRIBUTORS.



THE SICKERT "ECHO" OF SIR JOHN GILBERT'S "THE UNEXPECTED RENCONTRE . . .", A WOOD-ENGRAVING REPRODUCED ON THE OPPOSITE PAGE: "SUMMER LIGHTNING."

"THE HOUSE-KEEPER'S NIECE": A CHARMING EVOCATION OF A GENTEEL VICTORIAN RENCONTRE: BY SICKERT, AFTER SIR JOHN GILBERT.



"WOMAN'S SPHERE": A PAINTING BY SICKERT, AFTER SIR JOHN GILBERT, WHICH "ECHOES" A VERY CHARACTERISTIC ELEMENT OF LIFE IN ENGLAND IN THE LAST CENTURY.



THE SICKERT "ECHO" OF GILBERT'S "AN EMBARRASSING MOMENT," A WOOD-ENGRAVING REPRODUCED ON THE OPPOSITE PAGE: "THE IDYLL."



THE SICKERT "ECHO" OF A GILBERT WOOD-ENGRAVING REPRODUCED ON THE OPPOSITE PAGE: "EMIGRANTS AT MELBOURNE."

"English Echoes," by that distinguished artist, Mr. Richard Sickert, A.R.A., must be familiar to many of our readers; for various examples of them have been shown in London within the last two years. Particular interest attaches to those here represented. In the first place, we are able to reproduce — on the opposite page — the wood-engravings from which three of them derive; in the second, all are after Sir John Gilbert, one of the earliest contributors to "The Illustrated London News," and certainly one of the most famous; in the third, they will be on view, with other works by Mr. Sickert, at a



"TAPIS VERT": A SICKERT PASTICHE ON A NINETEENTH-CENTURY WOOD-ENGRAVING BY SIR JOHN GILBERT.

special exhibition which is due to open at the Beaux Arts Gallery, in Bruton Place, W., on Monday, April 11. As to Sir John Gilbert, it should be added that—as an artist drawing for this paper, the pioneer of illustrated newspapers—he was among the first contributors to pictorial journalism. Mr. Campbell Dodgson wrote of him (in the "Dictionary of National Biography"): "When Herbert

Ingram founded the *Illustrated London News* in 1842, he at once secured Gilbert's services, and from the first number . . . for a period of about thirty years, Gilbert was the mainstay of the paper. . . . His fertility and quickness were amazing, and it is estimated that his contributions to the paper, all drawn by himself upon the wood-block, amount to about thirty thousand. . . ."



# THE GREAT ART COLLECTOR WHO IS NOW THE U.S. AMBASSADOR.

FROM THE PAINTING BY P. A. DE LASZLO, M.V.O. (ARTIST'S COPYRIGHT STRICTLY RESERVED.)



MR. ANDREW MELLON, CONNOISSEUR AND FINANCIAL EXPERT, WHO IS REPRESENTING HIS COUNTRY AT THE COURT OF ST. JAMES'S: A DE LASZLO PAINTING DESTINED FOR THE TREASURY AT WASHINGTON.

Mr. Andrew Mellon arranged to begin his duties as United States Ambassador to the Court of St. James's this week; and the Embassy, at 14, Prince's Gate, will now contain not only some of the finest of his furniture, but certain pictures from his remarkable collection of works by Dutch and Flemish masters. His Excellency, who was a notable contributor to the Exhibition of Dutch Art at Burlington House, owns, among other treasures, two acknowledged

paintings by Vermeer; and he is equalled in this by only one other private owner, King George. For the rest, we must be content with adding here that he takes up his new task after barely a dozen years of public service. Politically, he was an "unknown" when he became Secretary of the Treasury under President Harding; although he was then a Pittsburg banker and financial expert and one of the richest men in the world. He is over seventy.





**AT THE NINETEENTH** the stroke of genius most appreciated by all is the soothing hospitality of Haig. To avoid disappointment at the Club House **AND ELSEWHERE** SAY 'HAIG' — "*why be vague?*"





## A PAGE FOR COLLECTORS.

### FOUR TYPES OF SHIELD.

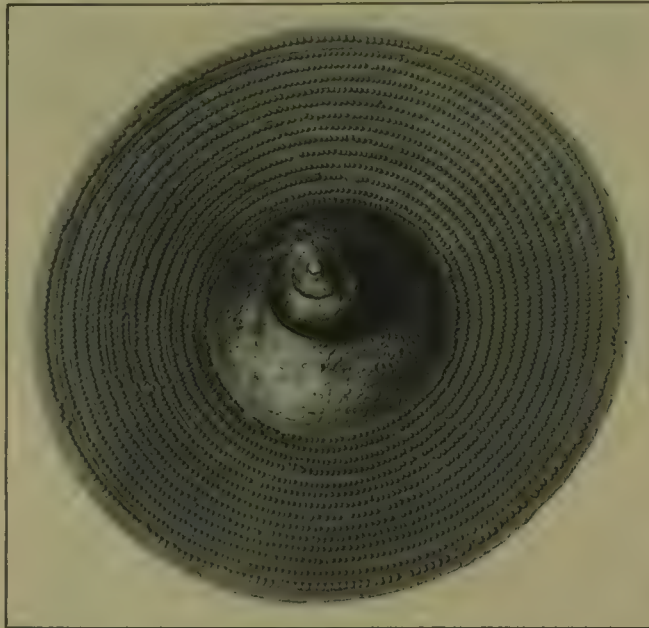
By FRANK DAVIS.

hangs above the tomb of Henry V. in Westminster Abbey; nearly all of which exhibit shields which are broad at the top and narrow at the base, or rectangular, or any shape but circular: but Laking illustrates a thirteenth-century effigy in Great Malvern

the barrel was a small grating, so that the wielder might watch his adversary. The extreme clumsiness of this arrangement in the days of very elementary firearms hardly requires emphasis, and the royal invention did not find favour for long. There were once eighty of these odd weapons in the Tower Armoury, according to the inventory taken after Henry's death in 1547. To-day, according to Laking, there are less than twenty.

We may, then, take this businesslike buckler of Fig. 1 as typical of many bucklers which formed part of the equipment of innumerable armies for centuries before it was made, somewhere in the reign of Henry VIII. Let us consider two other very different and very sophisticated shields of similar shape. Fig. 4 is a magnificent example of a pageant shield of the latter part of the sixteenth century. It is scarcely necessary to point out that it was intended for display and not for use. Such remarkable examples of the art of the Renaissance in France were favourite gifts from one powerful prince to another, and must be classed as much the work of the goldsmith as of the armourer. More simple, and, to my own taste, more pleasing for that very reason, is the pageant shield of Fig. 3, a fine and typical example of North Italian workmanship of about the year 1580. Pisa was an important centre for the manufacture of armour—indeed, it has been sometimes alluded to as the place where anybody

ARMS and Armour do not figure very frequently on this page, not because the subject does not fascinate me personally, but because it is perhaps a little outside the interests of most collectors. From time to time, however, I come across examples which I feel will give to others the same sort of pleasure I obtain from them myself, and my pen immediately begins to run over the paper, almost before I have decided what I am going to say. This is what has happened now with the four shields that illustrate this note. If this subject of ancient armour rarely comes up for discussion here, it is still more rare to find it a matter for headlines in a daily paper: yet, by an odd coincidence, the very morning I choose to write about these shields, the *Morning Post* (March 30) publishes an article about a famous Gothic suit of armour in the Metropolitan Museum, New York. By the time these words appear in print, the allegation that this suit is not all it should be will no doubt have been discussed, refuted, and confirmed several times over; but, without knowing what exactly the specialists on both sides of the Atlantic are going to say about the matter—and similar



1. PART OF THE REGULAR "SERVICE EQUIPMENT" OF THE "THOMAS ATKINS" OF THE DAY: AN EARLY SIXTEENTH-CENTURY CIRCULAR BUCKLER OF WOOD AND IRON; TYPICAL OF THOSE CARRIED BY THE MASS OF FOOT-SOLDIERS IN ENGLISH FORCES BEFORE THE WIDESPREAD INTRODUCTION OF FIREARMS.

Reproductions by Courtesy of Mr. H. Furmage.

Priory Church which shows a knight armed with a small buckler, and there are various illuminated manuscripts and wood-cuts that leave no doubt as to the popularity of this means of defence.

After a recent attempt to whitewash the character of King Henry VIII., which was reviewed in our pages only two weeks ago, it may be of interest to point out here that, according to tradition, the King was inordinately proud of an invention of his, by which the buckler was to be made something more than a means of defence. A pistol was arranged to protrude through the centre of the buckler, and just above



2. A SCOTTISH TARGET OF THE TYPE CARRIED BY HIGHLANDERS UNTIL THE EIGHTEENTH CENTURY: A CIRCULAR SHIELD, LEATHER-COVERED, AND STUDDED WITH BRASS NAILS IN A THISTLE DESIGN.

disputes have been waged in the past with the passionate gusto of seventeenth-century theologians—it may be as well to point out that, as far as I know, no one in Europe has ever considered this particular suit to be anything better than an ingenious arrangement of diverse pieces, and that the only complete Gothic suits in existence, each item of which is entirely above suspicion, are certain historic examples in Vienna. One can go so far as to suggest that, if one is looking for doubtful suits of armour that lend themselves admirably to newspaper headlines, it is not necessary to cross the Atlantic to find them.

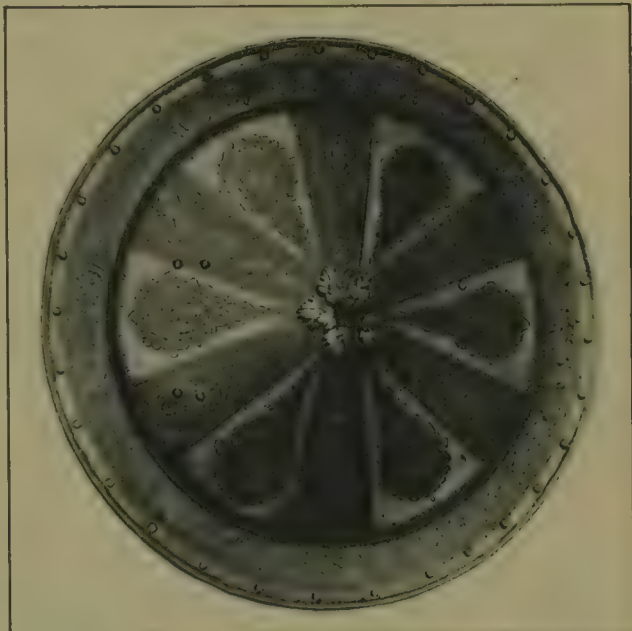
Of the four circular shields or bucklers illustrated here, only one was made for serious fighting. This is the simple object of wood and iron, studded with iron nails in fourteen concentric rings, of Fig. 1. This is the type of defence which was used by the average foot-soldier from pre-Norman times, and in essentials lasted down to the eighteenth century, for the Scottish target of Fig. 2 dates from as late as that.

One is so accustomed to representations of important people bearing quite elaborate shields, that the defensive armour of an ordinary man is not nearly so familiar as the changing fashions of his leaders. One readily calls to mind a thousand effigies of recumbent knights in a thousand churches, and of such relics as the shield that



4. PART OF THE "FULL DRESS" OF A RENAISSANCE ARMY COMMANDER: A LATE SIXTEENTH-CENTURY STEEL PAGEANT SHIELD OF THE LOUVRE SCHOOL; STILL SHOWING TRACES OF GILDING.

"Such remarkable examples of the art of the Renaissance in France," the writer remarks in an article on this page, "were favourite gifts from one powerful prince to another, and must be classed as much the work of the goldsmith as of the armourer."



3. A NORTH ITALIAN PAGEANT SHIELD (PROBABLY PISAN) OF ABOUT 1580: AN ENGRAVED AND GILDED PIECE THAT ONCE FORMED PART OF THE RUSSIAN IMPERIAL COLLECTION AT THE HERMITAGE.

could be fitted with a suit of "reach-me-downs" without having the various pieces made to measure—but it is quite obvious from an example such as this that the manufacture could attain to a wonderful standard of good taste. This shield was once at St. Petersburg, in the great collection at the Hermitage.

With Fig. 2 we find ourselves looking at the last traces of the old order—an eighteenth-century Scottish target of wood and leather, and studded with brass nails to form a thistle. This is a direct descendant of the Highland defence which was carried invariably in battle from the earliest times. The Disarming Acts played havoc with the older weapons. Boswell, describing the weapons in Dunvegan Castle in 1773, says there is hardly a target to be found in the Highlands: they were used as covers for buttermilk barrels. Grose, who published the first account of ancient arms and armour in 1786, writes that he remembered "many men of the old Highland Regiment in Flanders, in the years 1747 and 1748, armed with targets which, though no part of their uniform, they were permitted to carry." They must have afforded poor protection, even against the firearms of the seventeen-forties. In spite of this evidence, it is difficult to convince oneself that the interesting target illustrated was made for serious use.



*He has a little something  
his friends haven't got*



**BP PLUS**  
THE BLUE PETROL

*is plus a little something  
some others haven't got*

B P Plus has an addition to the petrol which greatly increases the efficiency of any engine



## TREASURES FROM MEYDUM COVERING 35 CENTURIES.

(Continued from Page 536.)

end placed to the mouth terminating in a horse's head, the front legs, broken away, being bent like those of a Centaur, enabled its owner to take wine from the amphora.

Other objects in the chambers, apart from the numerous jars, bowls, and dishes, include a nice sacerdotal bronze bowl and ladle (Fig. 13); and an interesting offering-table (Fig. 15), of limestone, with cartouche-shaped hollows in it for liquids, and also representations in relief of jars, bread-cakes, flowers, and a stand bearing four cylindrical holders for pots. One particular pot from a certain tomb had scratched on its base, in Greek characters, "Apol. Ascle.", and "Apollo [the son of] Asclepias" (the former, of course, being an abbreviation of the latter), thus doubtless giving us the name of the owner of the vessel (Figs. 18 and 19). A unique find in one tomb consisted of a gold-foil model "tongue" placed inside the mouth of the mummy (Fig. 10), to take the place of the actual tongue of the deceased in case it should perish.

The coffins in the tombs are either of wood—(1) anthropoid; or (2) rectangular—or of pottery: (3) trough-shaped (Fig. 21); (4) slipper-shaped (Fig. 25); or (5) rectangular. Types 1 and 3 have long movable lids, with the features of the deceased represented on them; type 2 has a plain lid; while the remaining types have small movable lids over the faces of the bodies alone. Only one coffin of type 5 was found (Fig. 26). This has the face of the deceased, with two serpents representing Isis and Nephthys, one on either side, modelled in relief on the end of the lid. The lid was fastened down by means of cords passed through holes in it, and through corresponding holes in the lower part. The mummies in the anthropoid coffins from the Græco-Roman cemetery usually have gilded face-masks and decorated body-panels of cloth placed over the bandages. On the panels are seen the winged god Horus of Edfu, the kneeling sky-goddess Nut, and so on. Over the feet are portrayed sandals painted on cloth. The arms are usually crossed on the breast. Two of these mummies, those of a woman and her child, are seen in our photographs (Figs. 20 and 22), which also give another view of the adult mummy, showing the very careful under-bandaging, one of the best examples of its kind I have ever seen.

### EARLY CHRISTIAN FINDS.

Immediately to the east of the Græco-Roman cemetery we discovered many burials of the Early Christian period, made either in small chambers cut in the rock, in shallow pits lined with bricks, or in the sand alone. The bodies are not mummified any more, as in the earlier periods, but are dressed in multi-coloured garments. From these burials came a quantity of pottery, some of it nicely painted, a wooden figure of a cockerel (Fig. 17), and many lamps. One lamp of the period is interesting, as it bears the old Egyptian *ankh*-emblem of life (Fig. 6), an emblem which the

early Christians sometimes confused with the Christian cross. A good many inscribed potsherds have been discovered. One potsherd evidently contains a schoolboy's exercise (Fig. 7), for on it are the letters of the Coptic alphabet up to *omega*, and various letters repeated many times; also the word *aphousas*. Finally must be mentioned a pot which actually held 2471 good Byzantine bronze coins of the fourth-fifth centuries A.D. (Fig. 8). Among the Emperors' names so far identified in this hoard are Arcadius, Theodosius, and Constantius. The pot was found in a brick grave which originally had a vaulted roof.

## THE WORLD OF MUSIC.

### OPERA AT COVENT GARDEN.

THERE is always a lull in musical activity at Easter, but the blank was mitigated on this occasion by the official announcement, after all the contradictory reports that had been current, that there is to be a season of opera at Covent Garden this year, and that it will begin on May 9. It will not be a full season, unfortunately, but it ought to prove a very interesting one. There will be two cycles of the "Ring," and in addition, performances of Wagner's "Meistersinger," "Tristan and Isolde," "Tannhäuser," and "The Flying Dutchman" will be given. The principals will be, for the most part, those Continental artists of reputation who have been so successful at Covent Garden during recent years, and among those already engaged are Frida Leider, Lotte Lehmann, Maria Olszewska, Lauritz Melchior, Friedrich Schorr, and Herbert Janssen. The orchestra, chorus, and many of the singers will be British, as in past years. The real novelty of this year's grand opera season will be that for the first time Sir Thomas Beecham will be the conductor-in-chief in place of Bruno Walter; but Sir Thomas Beecham will have as his colleague Robert Heger, who has in recent years always shared the German opera season with Bruno Walter. It will be an interesting experience to have Sir Thomas Beecham in charge of a first-rate European company at Covent Garden, and we may expect that the disapprobation shown to Covent Garden in certain quarters in the past by perhaps too-ardent friends of Sir Thomas Beecham's Imperial Opera League, will be modified now that some use is being made at Covent Garden of Sir Thomas's talents.

### WHY ONLY GERMAN OPERA?

One cannot help regretting that there is to be nothing but German opera this year, and not even

only German but Wagner only. I have always thought it was a bad policy to split the Covent Garden season every year into two quite distinct parts, the first part being exclusively German and the second exclusively Italian. By this means, owing to the prevailing predilection for Wagner, the first part of the season has come to be considered the fashionable part, and the second half has been neglected, with great financial disadvantage to the Covent Garden Opera Syndicate. As a consequence, when it came to economising and having a shorter season this year, it was naturally simplest to drop out the second part altogether. But the result of giving the public nothing but Wagner will in the end so satiate it with Wagner that Wagnerian opera will lose its drawing powers and we shall be left with nothing at all. It is always a sound policy to give the public a mixed operatic programme, and Italian and German opera should be mixed from the beginning of the season. Then, if a season is cut down from nine weeks to four, we shall not be surfeited with one kind of musical diet. Variety is absolutely essential to real enjoyment, and to take advantage of a temporary vogue for one kind of opera and neglect to form the taste for other kinds is, in my opinion, not a very good business principle.

### THE HAYDN BICENTENARY.

Celebrations of the bicentenary of Haydn's birth in 1732 are going on steadily all over England. The Kolisch String Quartet, at a concert under the auspices of that excellent organisation, the Music Society, gave a performance on March 31 of one of Haydn's finest quartets, Op. 76 No. 3 in C major, and The International String Quartet is performing other quartets by Haydn at St. John's Institute, Westminster, on April 5 and 6. Sir W. H. Hadow has made an appeal for English contributions to be sent to the fund the Austrian Government is raising for the purchase and endowment of Haydn's house as a memorial, but one cannot help wishing that one of our musical societies would celebrate Haydn's intimate connection with England by performing the last of his masterpieces, "The Seasons." This great work has never been performed in London within my memory, and this is very surprising considering it is one of the greatest choral works in existence. It is even more surprising when we consider that it is a setting of our English poet, James Thomson's, "Seasons," and that it would never have been composed but for Haydn's visits to London in 1791 and 1795.

W. J. TURNER.

**A RETURN TO THE STRAIGHT HANDLED RAZOR!**

The **KROPP**  
ALL BRITISH

The ultimate choice of the man who must be immaculately shaved is the Kropp. Its first cost is his only expense in obtaining perfect daily shaving for a lifetime.

**It never needs grinding—only stropping and occasional setting.**

In case, Black handle 10/6 Ivory handle 18/6  
From Hairdressers, Cutlers, Stores, etc.

FREE copy of illustrated booklet No. 112, "Shaver's Kit," sent on request.

**Osborne Garrett & Co., Ltd., London, W.1**



## THE LONDON ELECTROTYPE AGENCY, Ltd.

Publishers, Authors, Illustrated Press Agents, &c., should apply to the above Agency in all matters dealing with arrangements for reproducing Illustrations, Photographs, &c. Sole Agents for "The Illustrated London News," "The Sketch," &c.

**10, ST. BRIDE'S AVENUE, E.C. 4.**

## UNIQUE! PROVED!!

Not only does this unique Triumph Super Seven 4-door Pillarless Saloon give the ease of entry of a large car but the interior is also surprisingly roomy—price £157 10s. other models from £140. Write for details.



# TRIUMPH

Lucas electrical equipment and Dunlop tyres standard

Triumph Motor Co., Ltd., Coventry. London: 218, Gt. Portland Street, W.1

## What Mysterious Power Does This Man Possess?

**Simple Method that Anyone Can Use to Develop the Powers of Personal Magnetism, Memory, Concentration, Will-Power and to correct Undesirable Habits through the wonder-science of Suggestion. 80-page Book Fully Describing this Unique Method and a Psycho-Analysis Character Delineation FREE to all who write at once.**

The "Time Test" is the Supreme Test, because only Quality can survive so drastic an ordeal; and only the Highest Quality can come through with full and increased Honours.

Twenty-five years is a protracted and exacting Test, but it has completely vindicated Prof. Knowles' early claims and has proved the essential soundness and efficiency of the System of Practical Psychology which he then introduced.

To-day, Applied Psychology is considered one of the most important subjects in the world, and practically every University has its Chair of Psychology occupied by scholars of the highest distinction.

"The wonderful power of personal Influence, Magnetism, Fascination, Mind-Control, call it what you will, can surely be acquired by everyone no matter how unattractive or unsuccessful," says Mr. Elmer E. Knowles, author of the new book entitled: "The Key to the Development of the Inner Forces." The book lays bare many astounding facts concerning the practices of the Eastern Yoghis and explains a unique system for the Development of Personal Magnetism, Hypnotic and Telepathic powers. Memory,

Concentration, Will-Power, and the corrector of undesirable habits through the wonder power of Suggestion.

Mr. Martin Goldhardt writes: "My own success with the Knowles' System justifies my belief that it does more for the advancement of people than any other existing method."

The book, which is being distributed broadcast free of charge, is full of photographic reproductions showing how these unseen forces are being used all over the world, and how thousands upon thousands

have developed powers which they little dreamed they possessed. The free distribution of 10,000 copies is being conducted by a large Brussels Institution, and a copy will be sent post free to anyone interested.

In addition to supplying the book free, each person who writes at once will also receive a psycho-analysis character delineation of from 400 to 500 words as prepared by Prof. Knowles.

If you wish a copy of Prof. Knowles' book and a Character Delineation, simply copy the following verse in your own handwriting:

"I want power of mind,  
Force and strength in my look,  
Please read my character  
And send me your book."

Also send your full name and address plainly printed (state whether Mr. Mrs. or Miss), and address your letter to: **PSYCHOLOGY FOUNDATION, S. A. (Dept. 542-E), No. 18, rue de Londres, Brussels, Belgium.** If you wish you may enclose 4d. (stamps of your own country) to pay postage, etc. Be sure to put sufficient postage on your letter. Postage to Belgium is 2½d.



Mr. Martin Goldhardt.



*The "Vi-Spring" Overlay Mattress  
and the "Vibase" Mattress Support*



**The World's  
greatest  
combination  
for perfect  
sleep**

## *The Vi-Spring Mattress*

The "Vibase" Mattress Support is well upholstered and covered in any of the handsome ticks to correspond with the "Vi-Spring" Mattress. In durability and appearance it is equal to the best supports of the box-spring type, yet sells at practically the same price as the best un-upholstered supports.

Sold by all reliable house furnishers.

**See Stand No. 43, Ground Floor,  
Grand Hall, Ideal Home Exhibition,  
Olympia, April 5th—April 30th.**

Write to-day for Illustrated Catalogue, sent post  
free on request to

**Vi-Spring Products Ltd.**

98, Vi-Spring Works, Victoria Rd., Willesden Junc., London, N.W. 10

There are sound reasons why you get so much extra rest on the "Vi-Spring," the mattress which for over 30 years has set a standard of bed comfort that has never been equalled.

The "Vi-Spring"—the original pocketed spring Overlay Mattress—is a hand-made product throughout, produced by skilled operatives, each trained to appreciate the technical importance of their particular feature, to complete a perfect whole.

Careful supervision of every operation, from the inspection of raw materials and the production of component parts to the despatch of the Mattress, places the "Vi-Spring" in a class by itself, unequalled for luxurious comfort and reliable service. Place the "Vi-Spring" on

**The 'VIBASE' MATTRESS SUPPORT**

and you have the World's greatest combination for perfect sleep.

# *Instinctively ...*

In moments of perplexity  
one reaches for a **PLAYER'S**  
**Nº3**. The exquisite aroma  
of their superb Virginia  
tobacco is at once a source of  
pleasure and inspiration.

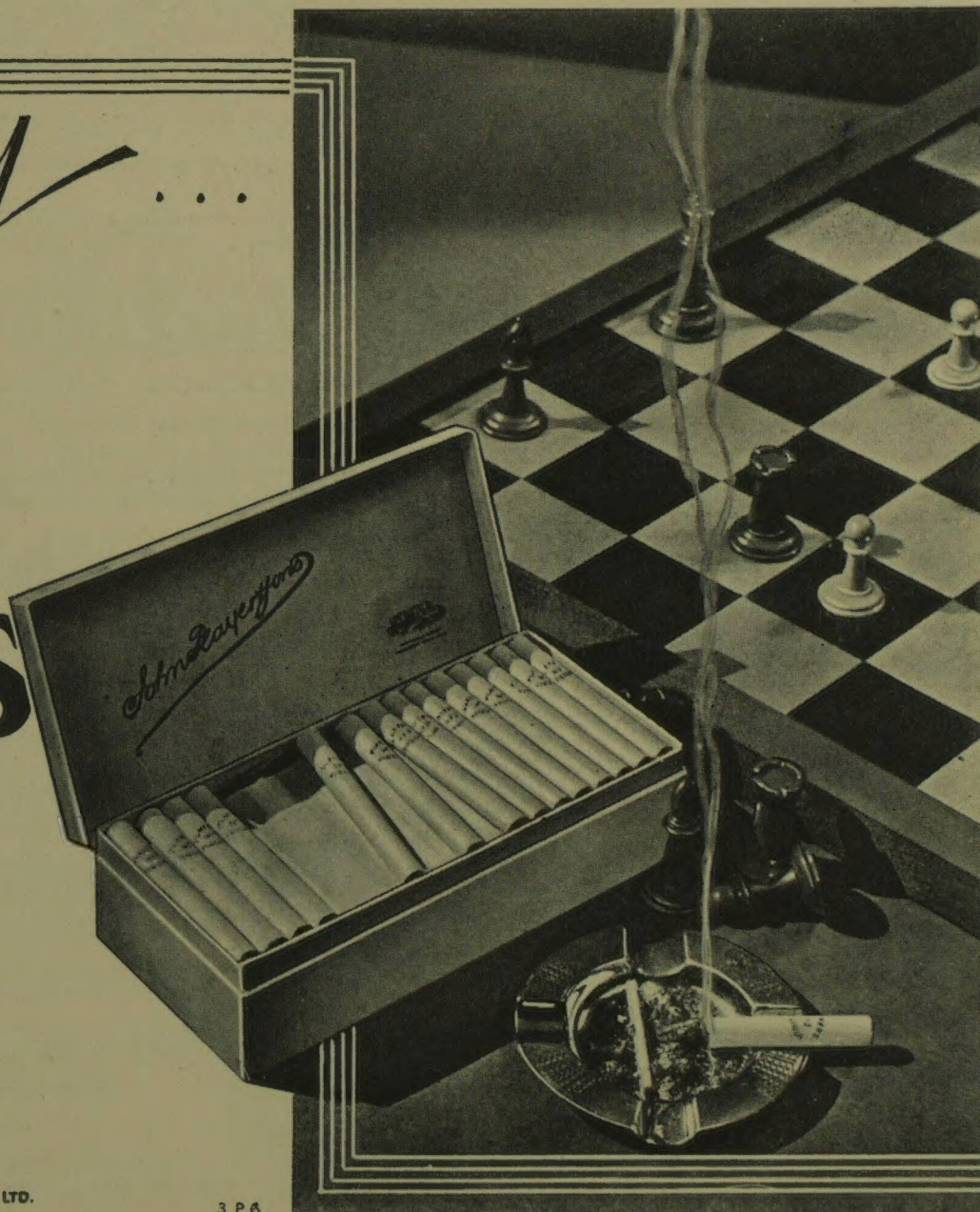
# **PLAYER'S**

## **Nº3** EXTRA QUALITY VIRGINIA

10 FOR 8<sup>D</sup>  
50 FOR 3/3

20 FOR 1/4  
100 FOR 6/4

*With or without Cork Tips*





## THE PLAYHOUSES.

### "DOCTOR PYGMALION," AT THE PLAYHOUSE

IT has been said that a new hat will cure all the ailments woman is heir to, except, perhaps, a broken leg. It is certainly as true that to feel herself admired is the finest tonic in the world. Dr. Pygmalion, realising this, and displaying a bland contempt for the powers of the General Medical Council, made love to all his women patients. With the result that they were speedily restored to health, though (one presumes) still sufficiently love-sick to require further professional visits. Lucy Haydon, married to a dyspeptic husband, had been unable to stand the strain of a successful career. As a young mother she had survived the removal to Golder's Green from some more obscure suburb, but every successive rise in the social scale left her so disheartened that by the time she reached Park Lane she spent her happiest hours in bed. Deciding that she needed "rousing out of herself," her sister called in Dr. Pygmalion, who promptly diagnosed an inferiority-complex, and set himself to dispel this by making ardent love to her. With such excellent results that by the second act Lucy was so surrounded by admirers that her husband developed palpitations, and had to be wheeled off to a sanatorium in a bath-chair. These first two acts were the lightest and brightest of farcical comedy, but a somewhat serious element was introduced into the third. Lucy was called upon to decide whether she would cleave to her husband, who suffered from heartburn, or elope with Dr. Pygmalion, that breaker of hearts and restorer to health. Miss Gladys Cooper was in her very best comedy mood as the wife; Mr. Ronald Squire was a cynically attractive medico; and Mr. Edmond Breon was exactly right as the husband.

### "PRECIOUS BANE," AT THE ST. MARTIN'S.

Those who are unfamiliar with the late Mary Webb's novel will find this adaptation difficult to follow. It is a gloomy and depressing piece of work, and cannot be said to falsify the axiom that good fiction makes bad drama. Apparently a century ago, rural England was as sunk in superstition as Central Africa, even to the extent of possessing a "witch-doctor." On the death of his father, Gideon Sarn (in the prologue) takes on his sins, receiving in recompence for this his land and property. A hard, callous

man, he, metaphorically, yokes his sister to the plough and actually employs his ailing mother as a swineherd. All thoughts of marriage he puts from him, though this does not prevent him seducing the local witch-doctor's daughter. For this he is duly cursed and his corn-fields set on fire; but not before he has had time to poison his mother because she was past work. His sweetheart drowns herself with the child, while he goes mad. If such a play is to impress, it is essential that the actors should appear redolent of the soil; village actors, though less technically perfect, would be more effective than a company of West-End players. Neither Miss Gwen Frangcon-Davies, Mr. Robert Donat, nor Mr. Malcolm Keen contrived to suggest they had ever felt the mud of Shropshire lanes upon their boots.

## THE CHRONICLE OF THE CAR.

BY H. THORNTON RUTTER.

AS it has been officially stated by the directors that Alvis cars will start to race again this season, the new "Speed Twenty" Alvis model becomes particularly interesting, as this is the chassis most likely to be entered in sporting events. While available as a fast touring saloon car, I expect the "open" touring four-door four-seater will be the type which competition racing owners will purchase. It is indeed a "Speed Twenty," as this car can attain a pace of 80 miles an hour from a standing start in just a fraction over 32 secs. Developing nearly 90 brake-horse-power at just under 4000 revs. per minute, this six-cylinder 19.82-h.p. engine has rather larger valve ports than used on the normal 20-h.p. Alvis "Silver Eagle" car. These valve-ports and a higher compression, with a special water-jacketting of the cylinders, provide this engine with an ultra-efficient power-unit, so that this car is credited with a maximum road speed of 90 miles per hour. Its ability to run at such a rate has not forced its designer to make a motor uncontrollable at low engine-speeds. That is why the "Speed Twenty" Alvis saloon should become a favourite as well as the open four-seater. Both cars can crawl as quietly at 6 miles an hour as the biggest and "woolliest" engined vehicle ever made in America can on top gear, yet accelerate to 80 miles an hour in 41 seconds if asked to by the

driver, without using the lower gears. Moreover, some folk are afraid to buy very fast cars, as they believe that these are more difficult to change speed upon. This does not apply to the Alvis "Speed Twenty," which is very easy to change, either up or down. In fact, as long as one double declutches both for up or down changes, no matter how high the speed, the gears connect quite silently and cleanly. For low speeds, the gear changes are equally simple and can be done without double declutching; but personally I think gear-changing is always made easier by double declutching, so recommend this method to ensure correct and silent alteration of gear-ratios. Alvis cars always hold the road as closely as a leech clings to its victim, and the new Alvis "Speed Twenty" maintains this quality. The brakes are equally efficient at the ordinary cruising speed of 60 miles an hour; the car can be halted in about 47 to 50 yards, according to the road surface, on a level highway. The steering is light and as steady as you can desire, so that the driver puts up a very high touring-speed average without hurrying or fatigue in driving. At the cost of £825 for the saloon or £695 for the sports four-seater, no owner can buy a more delightful car in which to travel.

### Used-Car Motor Show.

The Society of Motor Manufacturers and Traders have again given their approval of the exhibition of second-hand cars at the Royal Agricultural Hall, Islington, from April 25 to May 7. This yearly display of used cars is an admirable market for the public to obtain, at fair value, cars which are properly "vetted" before being sold, no matter who owned them—private owner or trader. Each car carries its label, with faults and virtues equally prominently recorded. The exhibits will include all types of second-hand and used motor-vehicles, vans, etc., as well as cars, aeroplanes, and motor-yachts, so that every kind of user of internal-combustion engines for transport in the air, on land, or at sea will find something to interest him at reasonable prices. As all the principal dealers in motor-cars in the South of England have taken space at this exhibition, to show their second-hand stock of cars, there should be a wide choice of types and prices, ranging from £30 to £750, in cars, boats, and 'planes.



"Sea-Ace." 35-ft. Cabin Cruiser. Sleep six. Price £980 complete. Speed 18 m.p.h.

Suppliers  
to the Admiralty and  
Air Ministry.

The British  
**POWER BOAT**  
Hythe C9 Southampton

1932 Range of Fast British sea-going Boats, include open and closed Runabouts, Yacht Tenders, Cabin Cruisers, Racing Craft, etc., etc., at completely new low price grades.  
Telephone: 102 Hythe, Hants. Telegrams: "Power" Hythe, Hants.

Designers and  
Constructors of  
"Miss England I."



"Sea-Joker." 16-ft. Open Runabout. Price £197 complete with two hoods. Speed 25 m.p.h.

## A TRIAL LIFE READING FREE TO READERS OF THIS PAPER

The well-known Astrologer Prof. Roxroy has once more decided to favour the people of this country with Free Test Readings of their lives.

Prof. Roxroy's fame is so well known in this country that he hardly needs an introduction from us. His power to read the lives of people, no matter at what distance they may be, is described as simply marvellous.

Even Astrologers of various nationalities and reputation all over the world acknowledge him to be their master and follow in his footsteps. He tells you of what you are capable, how you can be successful, and mentions the favourable and unfavourable periods in your life. His descriptions as to past, present and future events will astonish and help you.

Herr Paul Stahmann, an experienced astrologer of Ober Newsadern, Germany, says:—

"The horoscope which Professor Roxroy worked out for me is quite according to the truth. It is a very clever and conscientious piece of work. As an astrologer myself I carefully examined his planetary calculations and indications, and proved that his work in every detail is perfect, and that he is up-to-date in his science."

If you want to take advantage of this special offer and obtain a review of your life, mention the name of this paper and get a trial reading free. Money not necessary. Simply send your full name and address. (written by yourself), the date, month, year and place of your birth; and state whether you are Mr., Mrs., or Miss.

If you wish you may enclose 1/- postal order to pay postage and clerical work. Do not enclose coins in your letter. Send your letter to ROXROY, Dept. 83, Emmastraat, 42, The Hague, Holland. Postage to Holland, 2½d.



**And Skin Health Are Linked Together.**

Daily use of **Cuticura Soap** thoroughly cleanses the pores and does much to keep the skin healthy. If there are pimples or rashes, anoint with **Cuticura Ointment**. **Cuticura Talcum** adds a fragrant touch to the toilet.

Soap 1s. Ointment 1s. 3d. and 2s. 6d. Talcum 1s. 3d. Sold at all chemists.  
British Depot: F. Newbery & Sons, Ltd., 31, Banner St., London, E. C. 1.  
Cuticura Shaving Cream 1s. 6d.



**BOUND FOR CANADA?**  
...On Board Ship Try-  
**British Consols**  
**Cigarettes**

*Mild, Sweet, Old Virginia*  
**The Largest Independent**  
**Brand in Canada**

MACDONALD'S CIGARETTES & TOBACCO'S MONTREAL CANADA

## THREE WEST END FAMILY HOTELS IN LONDON.

Possessing a homely atmosphere of distinction and charm. All bedrooms fitted h. & c. water, 'phones, etc. Central Heating.

Cooking and service of the best, yet the charges are inexpensive and inclusive.

**HOTEL SOMERSET:** Orchard Street, London, W. 1 (200 Rooms) - Phone: Welbeck 8311  
**HOTEL QUEBEC:** Old Quebec St., Marble Arch, W. 1 (100 Rooms) - Phone: Welbeck 9141  
**HOTEL SEYMOUR:** 15, Seymour Street, W. 1 (150 Rooms) - Phone: Welbeck 7464

ALSO  
**MAGNIFICENT COUNTRY MANSION HOTEL**  
**HUNTS MOOR PARK,** Eton and Windsor Road, Iwer, Bucks. Phone: Iwer 42

## RUBINAT LLORACH



**NATURAL APERIENT MINERAL WATER**

Prescribed in cases of Gallstones, Liver Disease, and threatened Appendicitis, Constipation associated with Gout, Hepatic Dyspepsia, Gastric Fever, and generally in Abdominal Obstruction.

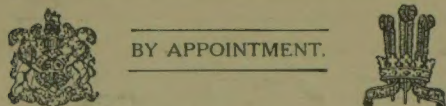
Dose: - Wineglassful fasting; can be increased according to temperament. Effect is more rapid if followed by a cup of hot tea.

NO GASTRIC IRRITATION.  
NO ALTERATION IN DIET REQUIRED.

Of all Chemists

**STAMPS** Fine Selection of the Rare Stamps of all countries sent on approval, at 9d. in the 1/- discount off catalogue prices. G. C. Wain, "The Outspan," Whitstable, Kent.





## HARDY'S ANGLERS' CATALOGUE

The most informative work on Fishing and Methods published. Full description of Hardy's famous "PALAKONA" Rods, and plates of Flies and Lures in natural colours. 400 Pages Free.

SEND FOR YOUR COPY NOW

HARDY BROS., LTD.

(Index C).

ALNWICK, ENGLAND

(Please address as above.)

61, Pall Mall, London.

12, Moult Street, Manchester.

101, Princes Street, Edinburgh.

HARDY PALAKONA RODS

## TERMS OF SUBSCRIPTION

(1932) TO

"THE ILLUSTRATED LONDON NEWS."

PAID IN ADVANCE.

INLAND.

Twelve Months (including Christmas Number) ...	£3 4 0
Six Months ...	1 10 0
Including Christmas Number ...	1 14 0
Three Months ...	0 15 0
Including Christmas Number ...	0 18 10

CANADA.

Twelve Months (including Christmas Number) ...	£3 1 8
Six Months ...	1 9 3
Including Christmas Number ...	1 12 6
Three Months ...	0 14 8
Including Christmas Number ...	0 17 10

ELSEWHERE ABROAD.

Twelve Months (including Christmas Number) ...	£3 11 4
Six Months ...	1 13 9
Including Christmas Number ...	1 17 6
Three Months ...	0 17 0
Including Christmas Number ...	1 0 4

Subscriptions must be paid in advance direct to the Publishing Office, 346, Strand, in English money; by cheques crossed "The National Provincial and Union Bank of England, Limited"; or by Post Office Orders, payable at the East Strand Post Office, to THE ILLUSTRATED LONDON NEWS AND SKETCH, LTD., 346, Strand, London, W.C.2.

The Agence Havas is specially appointed to receive advertisements for "The Illustrated London News" for Western European countries, excepting France, at its Head Office, 62, Rue de Richelieu, Paris, and at all its branches. The representation for French advertising is in the hands of the Agence Dorland at 65-67, Avenue des Champs Elysées, Paris & branches.



## YOUR CISTERN IN THE ROOF

supplied by BAILEY'S "CALIBAN" RAM. Worked by falls of water as low as 3 feet given by running brooks. No running costs or attention!

SIR W. H. BAILEY & Co. Ltd. Salford, Manchester.

**NICE ATLANTIC HOTEL**

Newest first-class Hotel of distinction.

Greatest comfort and atmosphere of home.

MODERATE TERMS.

Swiss Proprietor.



Owing to lack of protection, Dry-rot penetrated behind this wooden casing to such an extent that all the timber had to be replaced at considerable cost. Solignum is a definite preventative of Dry-rot

## The Penalty of not protecting Timber

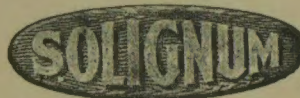
If the trifling cost of Solignum had been included in the outlay on these structures, the destruction caused by Dry-rot, in the one case, and White Ant, in the other, could not have happened.

The cost of Solignum is but a fraction of the value of the timber protected and to shirk this expenditure is not an economy but must lead to definite and heavy loss



The destruction caused by White Ants was so great in this structure as to render it useless in an incredibly short time. Treatment with Solignum would have saved this loss

THE WOOD



PRESERVATIVE

MADE IN EIGHTEEN DIFFERENT COLOURS IN BOTH EXTERIOR & INTERIOR QUALITY BY THE SOLE MAKERS AND PROPRIETORS

**SOLIGNUM LIMITED**

205 BOROUGH HIGH STREET, LONDON, S.E.1

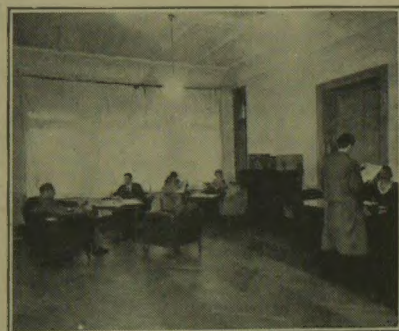
## Let the "GREAT EIGHT" Help You when You Go to Paris and Berlin.

€ € €

At the Paris Offices of "THE ILLUSTRATED LONDON NEWS," "THE GRAPHIC," "THE SPHERE," "THE SKETCH," "THE TATLER," "THE BYSTANDER," "BRITANNIA AND EVE," "THE ILLUSTRATED SPORTING AND DRAMATIC NEWS," 65 & 67, Avenue des Champs Elysées, and at Berlin, 32, Kurfürstendamm, there is a comfortable Reading Room where current and back copies of all the "GREAT EIGHT" publications may be read. In addition, advice and information will gladly be given free of charge on hotels, travel, amusements, shops, and the despatch of packages to all countries throughout the world.

Our Advertisement Agents for France, Belgium and Germany are the Agence Dorland, who should be addressed (regarding French and Belgian business) at 65 & 67, Avenue des Champs Elysées, Paris, VIIIe, and at 32, Kurfürstendamm, Berlin, W.15, regarding German business.

For Switzerland and Italy our Advertisement Agents are the Agence Havas, who should be addressed at 8, Rue de la Rôtisserie, Geneva, Switzerland.



The GREAT EIGHT Reading Room in Berlin.



# THIS IS the beautiful Glazed Cover



- 
- 
- 
- and this is the lovely portrait of **GRETA GARBO** Given away with the APRIL issue on sale now

"KISSING THE ROD" by Owen Archer  
 "KINSHIP" by Captain Dingle  
 "JOHN BULL'S PUPS" by C. Patrick Thompson  
 "SMUGGLERS AHOY!" by Ferdinand Tuohy  
 "PAYMENT" by Mark Channing  
 "SEVEN MIRACLES OF MOVIELAND" by Margaret Chute  
 "BIG BUSINESS" by Gordon Beckles  
 "QUEER TALES OF LONG AGO" by F. Matania, R.I.  
 "A GOOD MAN NOWADAYS" by David Stewart  
 "OPEN LETTERS TO THE WOULD-BE'S OF THE THEATRE" by Hannen Swaffer  
 "AND WHAT OF THE SHEIKS OF THE SCREEN?" by Sydney Tremayne  
 "WIND AMONG THE PALMS" by Beatrice Grimshaw  
 "SOME VARIATIONS ON STEPS AND STAIRS" by Derek Patmore  
 WHAT I HAVE BOUGHT THIS MONTH  
 MADAM, DID YOU KNOW?  
 "SUGGESTIONS FOR A MODEST WINE CELLAR" by E. R. Thomas  
 "TINKER, TAILOR . . ." by Amabel Williams-Ellis  
 "PARIS, SPRING 1932" by Madge Garland  
 A SMART KNITTED COAT  
 COMFORT FOR THE NIMBLE-FINGERED  
 "THE BACKWARD CHILD" by Winifred Lewis  
 "WEST AFRICAN INTERLUDE . . ." by Arthur Mills  
 BOOKS: Reviewed by Arnold Palmer  
 "IT'S YOUR MONEY OR YOUR LIFE" by May Edginton  
 DESIGNS FOR THE HOME DRESSMAKER  
 THE RETURN OF THE COAT-FROCK  
 "UNUSUAL DISHES FOR THE SMALL HOUSEHOLD" by A. H. Adair  
 "POTATO COOKERY" by Mrs. Robert Noble  
 "TAKING CARE OF YOUR DOG" by Gillian West  
 "CONTOUR" by "Chrysis"  
 "A BACKWARD GLANCE" by Margaret Sanderson  
 THE MOTORING SECTION conducted by The Earl of Cardigan  
 THE WOMEN'S GOLF SECTION conducted by Eleanor E. Helme



THIS MONTH YOU MUST GET  
THE NEW STYLE MAGAZINE

# BRITANNIA AND EVE